BULLETIN OF THE

WHITNEY MUSEUM OF AMERICAN ART

1991–1994

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BULLETIN OF THE

WHITNEY MUSEUM OF AMERICAN ART

1991-1994

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120 Park Avenue at 42nd Street
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Monday–Friday 11–6, Thursday until 7:30
Free admission
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FOREWORD

LEONARD A. LAUDER

I'm pleased to introduce this Bulletin, which is an ambitious compendium of the Whitney Museum's programs, fund-raising, and finances for the fiscal years 1991–92, 1992–93, and 1993–94. It records, with great pride and gratitude, the generosity of our Trustees, members, donors, and lenders, who have not only sustained us but helped us move forward significantly during one of the most difficult economic periods the art world has experienced in recent years.

Despite recessionary constraints, if asked to sum up the last three years at the Whitney in one word, I would choose "growth." We undertook major new projects, described in the following pages, which include the establishment of a photography acquisition committee, a collaboration with the California city of San Jose and the San Jose Museum of Art, and the expansion of our traveling exhibition program. The Education Department assumed a much more visible role in reaching out to all sectors of the community and in "getting the word out" to new constituencies.

The Museum also inaugurated the Whitney Museum American Art Award, given annually to a corporation that has shown extraordinary support for the arts, and the Whitney's directorship became an endowed position. Physical improvements include the establishment of Sarabeth's highly successful restaurant in the Lower Gallery, in 1991, and the renovation of the Museum's lobby, in 1994, which restored many of Marcel Breuer's original design features.

All these forward steps were a splendid way to celebrate not only the Independent Study Program's twenty-fifth anniversary, in 1993, but also the Museum's sixtieth anniversary, in 1991. The Board of Trustees and staff, as they paused to reflect on the direction of the Museum during the next sixty years, reaffirmed a mission statement, which succinctly states our goals and values. In marked furtherance of one of these – to "present all forms of contemporary American art and establish linkages between the new and the historical" – we are now drawing up plans to convert the Museum's fifth floor into gallery space, which will enable the Whitney to place more of its Permanent Collection on view and greatly broaden its program. To accomplish this, we bought a building around the corner, on 74th Street, where we will house the curatorial and administrative staff currently occupying the fifth floor.

L-R [illegible] Ed [illegible] Alexander and David A. R[illegible] the Whitney Museum Gala, October 18, 1994

None of these good works would have been possible without the individual and collective commitment of the Museum's Trustees, who have been an unparalleled source of strength and inspiration. Changes in the Board's configuration, from July 1, 1991 through June 30, 1994, were as follows:

The Board and staff were saddened by the deaths of two cherished Trustees: **C. Lawson Reed**, in July 1993, and, in October 1992, **Howard W. Lipman**, who served as President of the Museum from 1974 to 1977 and as its Chairman from 1977 to 1985.

We were pleased to welcome the following distinguished members of the community to the Board. In 1991–92, **Murray H. Bring**, Senior Vice President and General Counsel for Philip Morris Companies and a member of the Philip Morris Corporation's Board of Directors; **Philip H. Geier, Jr.**, Chairman and Chief Executive Officer of the Interpublic Group of Companies, Inc.; and **Allen Questrom**, Chairman and Chief Executive Officer of Federated Department Stores, Inc. In 1992–93, **David W. Harleston**, former President of Def Jam Recordings, Inc./Rush Associated Labels, now with MCA Records in Universal City, California; **Douglas B. Leeds**, President and Chief Executive Officer of Thomson-Leeds Company, Inc., an advertising agency in New York City; **John A. Levin**, President and Founder of John A. Levin & Company, a New York investment management firm; and **Thurston Twigg-Smith**, Chairman of the Whitney's National Committee, and, as such, an *ex-officio* Trustee. He lives in Honolulu, Hawaii, where he heads the publishing firm Persis Corporation. In 1993–94, **Henry Louis Gates, Jr.**, W.E.B. Du Bois Professor of the Humanities, Professor of English, Chair of Afro-American Studies, and Director of the W.E.B. Du Bois Institute for Afro-American Research at Harvard University; **Peter Norton**, principal of the Norton Family Foundation and the founder of Peter Norton Computing, Inc.; and **H. Charles Price**, the Chairman of H.C. Price Co., a Texas-based construction company, and a member of the Whitney Museum's National Committee.

The Board is deeply indebted to four Trustees who retired from the Board in 1993–94: **Ana R. Daniel**, who brought her judgment and expertise to the Membership, Development, Corporate, and Photography Committees; **Jules D. Prown**, whose knowledge of American art and museums was indispensable to his chairmanship of the Drawing, Search, Review and Future Directions Committees and to his membership on the Collection Review, Ethics, Historic Art, and Planning Committees; **Robert Sosnick**, who chaired the Operations and Budget Committee and added to the deliberations of the Corporate Council and the Executive, Facilities, Painting and Sculpture, and Print Committees. Bob and his wife, Sue, have since joined the National Committee; and **A. Alfred Taubman**, who contributed his insights to the Building, Campaign, Executive, Facilities, Nominating, and Painting and Sculpture Committees. He and his wife, Judy, are long-time members of the National Committee.

I'm also delighted to announce that two former Trustees, **Brendan Gill** and **Roy R. Neuberger**, were designated Honorary Trustees.

Serving as the Whitney's President has been as enjoyable as it has been rewarding. It has been a pleasure to work with such a loyal, knowledgeable group as the Museum's Trustees and staff. Please join me in extending best wishes to my successor in the presidential post, **Gilbert C. Maurer**, a valued Trustee since 1983.

Early in 1995, cultural reporter Michael Clive met with David Ross for a conversation about his first years at the helm of the Whitney Museum.

INTRODUCTION
A CONVERSATION WITH DAVID A. ROSS

Art can be a noisy business. On the day David Ross found some quiet time to discuss the Whitney Museum's accomplishments and its future for this Bulletin–which covers the fiscal years 1992, '93 and '94–the work of installing the 1995 Biennial was at its height and the building sounded like an offshore drilling platform. Though this clamor couldn't quite reach Ross' fifth-floor office, an anticipatory buzz vibrated everywhere in the building and was loudest just outside his door.

Inside, Ross was serene. The institution he directs finds itself in a stronger position than in the recent past–still the acknowledged advocate and guardian of American art, but with a growing and changing role in American cultural life. Without shying away from controversy, the Whitney remains an uncontroversial place: financially healthy, taking on innovative entrepreneurial initiatives, expanding the scope of its collections, and challenging itself to rebuild membership and attendance after some decline during the early 1990s.

Few museum directors, it seems, could be quite so comfortable as Ross in the changing world that the Whitney inhabits. His obligatory pre-interview chat was about computers and the Internet, a subject that clearly invigorates him–and that he believes will empower museums to serve their publics more fully.

Though Ross' first three years as director show every sign he will fulfill the Museum's long-term challenges, he fends off invitations to congratulate himself or the Whitney on managerial successes. Instead, he frames his comments in a larger context that includes the Museum's history, its role in the arts, and its place in the communities it serves, often with vividly aphoristic verbal flourishes.

Exhibitions: Art, Audiences, and New Criteria for Success

How do the Whitney's exhibitions enhance or relate to the Museum's collection? Our exhibitions have always helped us focus attention on things we need to examine more fully–allowing us to bring our audience into closer contact with a particular subject. This is a shared learning process that we find delightful, an experience that invigorates both the Museum and the public. If there is, say, an era, an artist, or a set of ideas we need to understand better, that need is likely to propel us to construct or present an exhibition responding to it. Then, as we gain insight into an underserved or underrepresented area of our collection, we will engage the art in a more intensive manner and perhaps move from exhibition to acquisition. It's a delicate balance; an exhibition may run for three months, but acquisition is forever.

How do you measure the success of an exhibition? Certain exhibitions succeed in ways you expect. The photographer William Wegman is an example of an artist whose work is both aesthetically rich and broadly appealing to a popular audience. He has a worldwide reputation, but his work is quintessentially American–ideal for us. In addition, he is phenomenal with kids, and has been very generous with his time here at the Whitney. That makes an exhibition of his work, such as the one we presented in 1992, almost sure to be a hit with the public. If other shows don't achieve such a broad following, does that make them unsuccessful? Absolutely not. Even the 1993 Biennial was well received by a surprisingly large percentage of the press and the public, although it was deeply hated by others. Two years later, it is still one of our most talked-about exhibitions. Does that mean it was a failure? Or perhaps a "painful success"? You know, they say "no pain, no gain." Well, that was a show that the Whitney and its audience gained a great deal from. Even those who hated it gained from the debate. Our role is not to merely glory in the past, but also to support the full complexity and sometimes the outright intractability of American art.

The 1992 retrospective of Jean-Michel Basquiat weathered its fair share of criticism as well. Did the Whitney gain or lose by presenting it? Basquiat provoked a great deal of interest with the public, but his work had not yet found its place. By displaying it at the Whitney, thanks to AT&T's funding, we not only gave people a chance to see it, but to consider it in a larger artistic context.

The show drew multitudes of visitors and attracted new audiences from throughout New York City and beyond. There's no question it broadened the Whitney's appeal. Exhibitions are the most direct way for us to open the museum to people who may feel intimidated or alienated by the idea of the traditional salon-and-chandelier arts institution.

An exhibition with some dimension of controversy or social relevance—like Basquiat, or the Richard Avedon or Mike Kelley retrospectives—can provide the impetus for people to visit. Once they experience what the Whitney can offer them, they are part of our community.

The same principle goes for the Whitney's 25-year commitment to a medium that wasn't considered art until about 20 years ago—video. What John Hanhardt, our curator for both film and video, has established in two decades at the Whitney is unique. Since the mid-1970s, our Second Floor Film/Video Gallery has showcased the most interesting thinkers working in these media. With John's forward thinking and his profound understanding of film and video—along with the sustained commitment of the National Endowment for the Arts, the New York State Council on the Arts, and the Bohen Foundation—we have presented a vision of American independent media art that exists in no other museum.

What about a show that's quiet, and modestly attended, like the Joseph Stella retrospective? It was an eye-opener that resulted in a complete reassessment of Stella's standing in American art. Here was an artist whose work had been misconstrued historically, relegating him to a minor role as a protomodernist—a description that fits perhaps one-fifth of his work. But he had never really been fully revealed before. The Luce Foundation gave its support early on to the research needed to illuminate Stella's work in this new way. The National Endowment for the Arts, the New York State Council on the Arts, and The Norman and Rosita Winston Foundation quickly followed suit.

A mid-career survey of Mike Kelley's work, supported by Peter Norton, Emily Fisher Landau, and the Lannan Foundation, also has this redefining quality. It is touring Europe right now, surprising the people who see it, revealing the vitality and difficulty of contemporary sculptural practices. Our 1994 exhibition of Richard Avedon's work, sponsored by *Harper's Bazaar*, showcased his unique American vision and its relationship to the emergence of postwar American photography.

Public Programs: Taking the Museum Beyond Its Walls

What are the Museum's priorities in educating its public? There's no dimension of our growth as an institution that makes us prouder than the Whitney's education programs. They are one reason why the Whitney's influence exceeds our size. We were very lucky to be able to appoint Constance Wolf to direct our public programs, and she is taking them in important new directions. They're about experiencing art in a changing world, not just about interpreting and collecting.

Our Independent Study Program, which marked its 25th anniversary in 1993, is a jewel in the Museum's crown, exerting a strong positive influence on the practice of American art and art scholarship. Yet the ISP is just one element of the Whitney's educational responsibilities. We are focusing intensely on schoolchildren, families, adult visitors, and senior citizens. This is where our programs' most dynamic growth is right now. And these efforts have attracted broad attention and support, including a major grant from NYNEX Foundation/NYNEX Corporation for the Artreach Tuesday program. In fact, we owe much of our educational programs' success to the commitment and support of many individual and institutional donors, including members of our Education Committee, the Helena Rubinstein Foundation, Joanne Leonhardt Cassullo, National Endowment for the Arts, New York State Council on the Arts, and the New York City Department of Cultural Affairs. They recognize the Whitney as a unique educational resource.

The Whitney has mounted some ingenious educational initiatives and the results have been amazing. Take Yo TV, for example. This was a program Connie Wolf developed in 1993 in collaboration with the Educational Video Center, working with a local high school. We invited students to come into the Museum and produce a video on the Biennial, and the results astounded everyone who saw them—a high-quality documentary that would have been at home on public television. Or take our Family Fun series, Saturday morning programs that bring artists and curators together with parents and children right in our galleries. Ever since we held the first one in 1991 using our Alexander Calder works, they've been booked to capacity within hours after we announce them.

What these programs prove is that the Whitney is a broadly educational institution. If we are fulfilling our mandate, we are both enabling people of all ages and interests to gain a better understanding of American artists' contribution to the identity of 20th-century America and helping them achieve a better understanding of what is taking place in the world around them.

The Permanent Collection: New Perspectives, New Understandings

What role does the Whitney's collection play in keeping the Museum's program vital and alive? By offering different views of selected works from the collection, the Museum helps us as viewers to continually revise our understanding of American artists. Shows like "In a Classical Vein," and "Ideas and Objects" are designed to provoke us, help deepen our thinking. Otherwise our view of the artist becomes fixed and the Museum becomes a *sleepy* place, rather than a place that wakes us up and opens us to new visions.

"In a Classical Vein," a selection of paintings, sculptures, prints, and drawings, explored how artists have incorporated classical elements—such as balance, symmetry, order, harmony, and proportions based on the human body—into works that don't necessarily include a classical subject, or even a figurative one. "Ideas and Objects," an exhibition of drawings and sculpture, showed the complex relationship between works in different media exploring similar ideas. It dispelled the popular notion that when an artist produces drawings and sculpture of the same subject, the drawings are "just studies" for a later work.

We're also finding ways to offer fresh views of our extensive core collections. The "Collection in Context" series has given us Edward Hopper's Paris

years and studies of Arshile Gorky's *The Betrothal*. A fascinating exhibition called "A Year in the Collection, Circa 1952" allowed us to place key works from the collection into a novel and, we think, delightful context. We are grateful to Morris Gurley and his fellow trustees at The Annie Laurie Aitken Charitable Trust for their support of our Permanent Collection exhibition program.

We knew we wanted a creative, open-minded curator in this role, and I can't tell you how pleased I am that we were able to lure Adam Weinberg back to the Whitney in 1993 to become the curator of the Permanent Collection. He was the director of our Equitable branch before he went to Paris and took part in the European museum scene. Now he is spearheading "Collection in Context" and "Views from Abroad," enriching our professional dialogue with museums throughout Europe.

Collections: A Story Still Unfolding

The Whitney's history is distinctive, in that one person's vision shaped a collection that must nevertheless continue to evolve. How does the Museum stay faithful to the collection's founding ideas? The Whitney and its collections occupy a number of rather special positions. Gertrude Vanderbilt Whitney had a direct understanding of the artist's reality; American artists were her milieu. She was one of them, and she fought for them. To this day the Whitney holds a special place in the hearts of American artists. A major portion of the Museum's collection was donated by the artists who were Mrs. Whitney's colleagues and friends on Eighth Street and part of the Greenwich Village art scene.

As the center of gravity in the art world shifted to New York following World War II and we experienced what could be called the triumph of the New York School and of American art in general, the Whitney assumed a much more accepted role. But artists continue to think of us as a special place, and they continue to make a large proportion of our most notable bequests. They remember that the Whitney was created not as a museum of white columns, but as an artists' space.

The Whitney's holdings of American painting and sculpture remain the largest collection of 20th-century American art in the world. And the collection continues to have a particular structure, broader than it is deep: rather than develop a strong concentration on any particular artist's work, we strive for a broad representation of American art. That was what Mrs. Whitney wanted—for the Whitney to tell a wide-ranging story. Of course, there are areas of particular depth for us—Edward Hopper, Reginald Marsh, Georgia O'Keeffe, Alexander Calder, and others.

What are those areas of breadth? The most significant expansion in the scope of our collections during the past few years has been in photography. We now have the beginnings of a truly extraordinary photography collection. In the old days we acquired photographs accidentally, and often they were of mainly archival interest. But three years ago we formed a photography acquisition committee, which has been enthusiastically headed by trustee Sondra Gilman Gonzalez-Falla, and since that time we have acquired over 300 major images spanning quite a broad range of work. Most of the photographs are contemporary, but the collection includes some magnificent gifts that date from before World War II. This fills in a critical blank spot in the Whitney's ability to tell the story of 20th-century American art through its collection.

The Whitney's acquisitions programs have benefited from two historic circumstances coming together. One of these, of course, was the Whitney's 60th anniversary in 1991, which was the occasion for some extraordinary gifts. The other was the change in the federal tax code, which once again allows donors to write off significant capital gains by donating works that have appreciated in value over the years. Thanks to this change we're seeing an increase in the quality and value of gifts, a level that had dipped precipitously during the years from 1985 to 1992.

What are some recent, significant acquisitions? There are scores of noteworthy new additions, hundreds—trying to cite the best ones is a little like choosing your favorite children. But the most significant single acquisition may be a suite of twelve paintings by Agnes Martin called *The Islands*, which dates from 1979 and may be her greatest work. The series came to the Whitney thanks to the generosity and dedicated efforts of Leonard Lauder and Sondra Gilman Gonzalez-Falla.

Entrepreneurial Initiatives: Museum Life in the 1990s

With leaner times ushered in just as you arrived at the Whitney, you've had to think in innovative and entrepreneurial ways. Tell me about these initiatives. There's some very big news in this growing area of activity for us. We have established a sister relationship with the San Jose Museum of Art, and will be providing them over the next seven years with a series of long-term exhibitions from our collection. The arrangement has created a source of funding for the Whitney as well as increasing viewership of its holdings; the San Jose redevelopment agency has provided a $3 million grant and the San Jose Museum of Art has formed a $1.5 million partnership with the Whitney to cover the cost of the four exhibitions.

The Biennial exhibitions have helped us establish other partnerships overseas. Display of the 1993 Biennial in South Korea was a landmark event for us and for the National Museum of Contemporary Art, Seoul. We've long engaged in circulating exhibitions, but these efforts are related most directly to the soul of our institution, and they are opening up greater challenges for us.

Finance: One Eye on the Bottom Line, the Other on Innovation

How has the Whitney's financial health fared over the past several years? Our deficit was really never big at the Whitney. We ran annual deficits in the 1990s as many museums did, caused by the shifting of gears from the go-go eighties to the go-slow nineties. It took a few years for us to readjust. This is just characteristic of running an institution responsibly.

What's more interesting is to look at the indices of how efficiently we are run—how efficiently the Whitney has run since long before I arrived here. We are actually a rather small museum by many measures; certainly we have a much smaller staff than many other museums. If you look at the accepted rankings of America's approximately 140 major museums, we rank around 75th or 80th in many of the critical measures of size, such as gallery space and endowment. But if you look at the categories that measure accomplishment or prestige, we consistently rank sixth or seventh. In 1994, we received $1.7 million in restricted grants for exhibitions, the most ever raised for exhibitions in the Museum's history.

This is what I mean by efficiency: we manage to accomplish a great deal with a great deal less than people would guess. You could say we are "dense" in the same way a ear battery is dense: highly compact. There's a lot more energy, more activity going on in that small space than you might think.

How active a role does the Whitney s Board play in the financial stewardship of the institution? Unlike "flying buttress" trustees who support institutions from the outside, the Whitney's trustees take an active role in the Museum's operations and policy decisions. Without them, the Museum could not fulfill its commitment to the nurturance of art. Longtime trustee Emily Fisher Landau, for example, has for many years supported the ever-controversial Biennial exhibitions.

It's completely appropriate that a museum founded by Gertrude Vanderbilt Whitney, an activist for art, should have an active board. Under the leadership of Leonard Lauder, the Board has increased its financial support for the Whitney by more than a third during the past three years.

Furthermore, we've reached out to individuals, corporations, foundations, and the public to balance all our activities with financial stability. In just three years, the Whitney Museum American Art Award, established in 1992 to honor corporations that have made extraordinary contributions to art in America, has evolved into a vital means of raising awareness and funds for the Museum. Presented in 1992 to Philip Morris, in 1993 to Seagram and in 1994 to Sony, the award has raised $1.75 million. This business-oriented event is balanced by the Museum's annual gala each October, which was revitalized in 1992 by the chairmanship of Joanne Leonhardt Cassullo and Beth Rudin DeWoody and is now a significant, ongoing source of operating income for the Whitney—the 1993 event raised over $352,000.

Crucial support for the Museum's exhibitions comes from individual trustees groups, including the Exhibitions Associates. They have funded shows of, among other artists, Agnes Martin and Robert Rauschenberg, as well as a number of major Permanent Collection installations. The Lobby Gallery Associates of the Whitney Museum, which was formed in 1983, has kept the innovative exhibition program for "Collection in Context" afloat. The Annie Laurie Aitken Charitable Trust, thanks to the support of Morris Gurley, has also been stalwart in its support of the Permanent Collection exhibition program.

Technology: Museums on the Verge of a New Role

How will new technologies be adapted to the Whitney's mission and cultural role? My first curatorial job was in video work. The Whitney has been exhibiting this kind of art for 24 years. What we're seeing now is this incredible coming together of video and digital/communications technologies to form a distribution and networking system. It's complex in its basis, but easy to use.

Technology has brought the Whitney and all museums to the verge of a new public role. What will be gained? What will be lost, if anything? My feeling is that our ability to engage a broad range of publics in a meaningful discourse about art is about to be enhanced a thousandfold, that as individuals we all will gain unfettered access to information and images. The full consequences of that change remain to be seen; the Internet cannot show you an original work of art in another medium. But as an artist's medium, we are seeing a new form develop at a critical time for the art world. Finally, the Internet is also a transactional medium. That means it has the potential to help us recruit members and serve as an electronic branch of our bookstore. As a private museum, we must use that capacity to help secure our future, both programmatically and financially.

One thing is certain: museums have come a long way since Napoleon first opened the state's private palaces of art to the public. With the rise of electronic media, creating and displaying art is becoming still more democratic, a democracy of the creative spirit. All you really need is a modem and an idea to reach an audience. There is a special consonance between this digital revolution and the Whitney, which has always reached out to people and embraced the new. That's why we can be confident that as the future of art takes shape, the Whitney will be among its leaders.

And so much of what we've accomplished, and will accomplish, could not have been done without a dedicated staff and devoted board leadership. This report really is my opportunity to thank Leonard Lauder, Flora Biddle, Gil Maurer, and all the Trustees, as well as the Museum's uniquely talented staff for having kept the Whitney at the forefront of the world's art institutions.

EXHIBITIONS
BRANCHES
PUBLICATIONS

JULY 1, 1991 – JUNE 30, 1994

EDUCATION

EXHIBITIONS

John Baldessari

July 19–October 20, 1991

Organized by The Museum of Contemporary Art, Los Angeles (Alma Ruiz, project director; with the curatorial team of Coosje van Bruggen, art historian and critic; and Richard Koshalek, MOCA Director; in collaboration with John Baldessari. Mary Jane Jacob, principal organizer, developed the initial exhibition concept). Made possible by generous funding from the Murray and Isabella Rayburn Foundation; the Lannan Foundation; the National Endowment for the Arts; Brooke and Carolyn Alexander; Stuart T. and Judith E. Spence; and The Projects Council of The Museum of Contemporary Art. Supported at the Whitney Museum by a grant from Emily Fisher Landau. Installed at the Whitney Museum by Barbara Haskell, curator. Accompanied by a catalogue published by The Museum of Contemporary Art. FOURTH FLOOR

Scott Burton: The Last Tableau

October 4–December 8, 1991

Organized by Lisa Phillips, curator. Supported by the Lobby Gallery Associates of the Whitney Museum. Accompanied by a brochure published by the Whitney Museum. LOBBY GALLERY

Celebrating Calder

November 14, 1991–February 2, 1992

Organized by Jennifer Russell, former associate director. Supported by a generous grant from The Annie Laurie Aitken Charitable Trust. Traveled to Royal Academy of Arts, London (March 13–June 7, 1992); IVAM Centre Julio Gonzalez, Valencia, Spain (September 12–November 8, 1992); Sonje Museum of Contemporary Art, Kyongju, Korea (June 21–September 19, 1993); Musée du Québec, Québec City (June 8–October 9, 1994); Baltimore Museum of Art (October 4, 1995–January 7, 1996); and Indianapolis Children's Museum (May 18, 1996–January 5, 1997). FOURTH FLOOR

Alexis Smith

November 21, 1991–March 1, 1992

Organized by Richard Armstrong, former curator. Supported by a generous grant from The Bohen Foundation, with additional funding from the National Committee of the Whitney Museum, the National Endowment for the Arts, and an anonymous donor. Presentation of a 10-minute excerpt from *Alexis Smith: Life in America* (1991), a videotape by Peter Kirby, supported by a grant from the Samuel and May Rudin Foundation, Inc. Traveled to The Museum of Contemporary Art, Los Angeles (March 29–July 5, 1992). Accompanied by a catalogue and brochure published by the Whitney Museum. SECOND FLOOR

Variations on Themes: Print Acquisitions

December 13, 1991–March 15, 1992

Organized by Judith Goldman, former adviser on prints. Supported by the Lobby Gallery Associates of the Whitney Museum. LOBBY GALLERY

William Wegman

January 23–April 19, 1992

Organized by Martin Kunz for the Kunstmuseum, Lucerne, and expanded for the presentation at the Whitney Museum. Installation at the Whitney Museum by Richard Armstrong, former curator, and David A. Ross, *Alice Pratt Brown Director*. Supported by a generous grant from an anonymous donor in honor of the Museum's 60th Anniversary. Accompanied by a catalogue published by the Kunstmuseum and a brochure published by the Whitney Museum. THIRD FLOOR

Terry Winters

February 20–May 10, 1992

Organized by Lisa Phillips, curator. Sponsored by the Exhibition Associates of the Whitney Museum with additional funding from The Mnuchin Foundation and the New York State Council on the Arts. Traveled to The Museum of Contemporary Art, Los Angeles (September 15, 1991–January 12, 1992). Accompanied by a catalogue and brochure published by the Whitney Museum. FOURTH FLOOR

Paul Strand

March 13–May 17, 1992

Organized by the National Gallery of Art, Washington, D.C. (Sarah Greenough, curator of photographs). Made possible by a grant from the Southwestern Bell Foundation. Installed at the Whitney Museum by Barbara Haskell, curator. Accompanied by a catalogue and brochure published by the National Gallery of Art. SECOND FLOOR

Joan Mitchell: Pastel

March 19–June 21, 1992

Organized by Klaus Kertess, adjunct curator, drawings. Supported by the Lobby Gallery Associates of the Whitney Museum. Accompanied by a brochure published by the Whitney Museum. LOBBY GALLERY

Richard Prince

May 1–July 12, 1992

Organized by Lisa Phillips, curator. Supported in part by funds from the National Committee of the Whitney Museum. Traveled to San Francisco Museum of Modern Art (April 29–July 25, 1993); and Museum Boymans-van Beuningen, Rotterdam (October 3–November 30, 1993). *Richard Prince: Selected Photographs* traveled to Kunstverein für die Rheinlande und Westfalen, Dusseldorf (December 19, 1992–February 28, 1993). Accompanied by a catalogue and brochure published by the Whitney Museum. THIRD FLOOR

Gifts and Acquisitions in Context

May 21–September 20, 1992

Organized by Richard Armstrong, former curator, and Elisabeth Sussman, curator. Supported by a generous grant from The Annie Laurie Aitken Charitable Trust. Accompanied by a brochure published by the Whitney Museum. FOURTH FLOOR AND LOBBY GALLERY

The Paintings of George Bellows

June 5–August 30, 1992

Jointly organized by the Los Angeles County Museum of Art and the Amon Carter Museum, Fort Worth (co-curators Michael Quick, Los Angeles County Museum, and Jane Myers, Amon Carter Museum). Made possible by grants from the IBM Corporation, The Henry Luce Foundation, Inc., and the National Endowment for the Arts. Supported at the Whitney Museum by generous grants from the IBM Corporation and The Brown Foundation, Inc. Installed at the Whitney Museum by Jennifer Russell, former associate director. Accompanied by a catalogue and brochure published by the Amon Carter Museum and the Los Angeles County Museum of Art. SECOND FLOOR

Homecoming: William H. Johnson and Afro-America, 1938–1946

July 31–October 25, 1992

Organized by Dr. Richard J. Powell, guest curator, the National Museum of American Art, Washington, D.C., and supported by the Smithsonian's Special Exhibition Fund. Sponsored at the Whitney Museum by Philip Morris Companies Inc., with additional funding from Mr. and Mrs. Edwin A. Malloy. Installed at the Whitney Museum by Barbara Haskell, curator. Accompanied by a catalogue and brochure published by the National Museum of American Art. THIRD FLOOR

Parallel Visions: Selections from the Permanent Collection, 1938–1946

July 31–October 25, 1992

Organized by Jennifer Russell, former associate director, in conjunction with the exhibition "Homecoming: William H. Johnson and Afro-America, 1938–1946." THIRD FLOOR

Figurative Works from the Permanent Collection

September 9–November 29, 1992

Organized by Richard Armstrong, former curator. Supported by a generous grant from The Annie Laurie Aitken Charitable Trust. SECOND FLOOR

Alfonso Ossorio Drawings, 1940–48: The Anatomy of a Surrealist Sensibility

September 24–November 29, 1992

Organized by Klaus Kertess, adjunct curator, drawings. Supported by the Lobby Gallery Associates of the Whitney Museum. Accompanied by a brochure published by the Whitney Museum. LOBBY GALLERY

Jean-Michel Basquiat

October 23, 1992–February 14, 1993

Organized by Richard Marshall, former curator. Sponsored by AT&T, with additional funding provided by the National Committee of the Whitney Museum, Madonna, and MTV: Music Television. Traveled to The Menil Collection, Houston (March 11–May 9, 1993); Des Moines Art Center (May 22–August 15, 1993); and Montgomery Museum of Fine Arts (November 18, 1993–January 9, 1994). Accompanied by a catalogue and brochure published by the Whitney Museum. FOURTH FLOOR

Installation view of "Jean-Michel Basquiat," 1992–93

Agnes Martin

November 6, 1992–January 31, 1993

Organized by Barbara Haskell, curator. Supported by the Exhibition Associates of the Whitney Museum, with additional funding from the Sondra and Charles Gilman, Jr. Foundation, The Mnuchin Foundation, and the National Endowment for the Arts. Traveled to Milwaukee Art Museum (February 12–April 4, 1993); Center for the Fine Arts, Miami (May 22–August 1, 1993); Contemporary Arts Museum, Houston (September 10–October 31, 1993); Museo Nacional Centro de Arte Reina Sofia, Madrid (November 16, 1993–January 24, 1994); and Museum of New Mexico, Santa Fe (March 26–May 15, 1994). Accompanied by a catalogue published by the Whitney Museum. THIRD FLOOR

Fables, Fantasies, and Everyday Things: Children's Books by Artists

November 20, 1992–January 31, 1993

Organized by May Castleberry, librarian and associate curator for Special Collections. Funded by The Dorothea L. Leonhardt Foundation through the support of Joanne Leonhardt Cassullo and the Library Fellows of the Whitney Museum. Accompanied by a brochure published by the Whitney Museum. LOWER GALLERY

Photography: Expanding the Collection

December 3, 1992–February 21, 1993

Organized by the curatorial staff. Supported by the Lobby Gallery Associates of the Whitney Museum. LOBBY GALLERY

The Geometric Tradition in American Art, 1930–1990

December 9, 1992–February 14, 1993

Organized by Barbara Haskell, curator. Supported by a generous grant from The Annie Laurie Aitken Charitable Trust. THIRD FLOOR

1993 Biennial Exhibition

February 24–June 13 SECOND FLOOR
February 24–June 20 THIRD FLOOR
March 4–June 13 LOBBY GALLERY AND SECOND FLOOR FILM/VIDEO GALLERY
March 4–June 20 FOURTH FLOOR

Organized by Elisabeth Sussman, curator; with Thelma Golden, associate curator; John G. Hanhardt, curator, film and video; and Lisa Phillips, curator. Sponsored by a generous grant from Emily Fisher Landau, with additional funding provided by the National Committee of the Whitney Museum and The Greenwall Foundation. Audio and video equipment provided by Sony USA Inc. Traveled to the National Museum of Contemporary Art, Seoul (July 31–September 8, 1993). Accompanied by a catalogue published by the Whitney Museum.

Artists' Publications, 1952–1966

June 9–October 10, 1993

Organized by May Castleberry, librarian and associate curator for Special Collections. LOWER GALLERY

COLLECTION IN CONTEXT

Hopper in Paris

June 23–October 3, 1993

Organized by Adam D. Weinberg, curator, Permanent Collection. Supported by the Lobby Gallery Associates of the Whitney Museum. Accompanied by a brochure published by the Whitney Museum. LOBBY GALLERY

The Subject of Rape

June 23–August 29, 1993

Organized on the occasion of the Independent Study Program's 25th Anniversary by 1992–93 Helena Rubinstein Fellows Monica Chau, Hannah J.L. Feldman, Jennifer Kabat, and Hannah Kruse. Supported by a generous grant from Joanne Leonhardt Cassullo and The Dorothea L. Leonhardt Foundation, Inc., and The Annie Laurie Aitken Charitable Trust. Accompanied by a catalogue published by the Whitney Museum. SECOND-FLOOR FILM/VIDEO GALLERY

Abject Art: Repulsion and Desire in American Art, Selections from the Permanent Collection

June 23–August 29, 1993

Organized on the occasion of the Independent Study Program's 25th Anniversary by 1992–93 Helena Rubinstein Fellows Craig Houser, Leslie Jones, and Simon Taylor on the occasion of the Independent Study Program's 25th Anniversary. Supported by Joanne Leonhardt Cassullo. Accompanied by a catalogue published by the Whitney Museum. SECOND FLOOR

Hand-Painted Pop: American Art in Transition, 1955–62

July 9–October 10, 1993

Organized by The Museum of Contemporary Art, Los Angeles (co-curators Donna De Salvo, Robert Lehman Curator at The Parrish Art Museum, Southampton, New York, MOCA Ahmanson Visiting Curatorial Fellow 1992; and Paul Schimmel, MOCA chief curator). Sponsored by Philip Morris Companies Inc., with additional support from the National Endowment for the Arts, the Pasadena Art Alliance, and the Sondra and Charles Gilman, Jr. Foundation. Accompanied by a catalogue and brochure published by The Museum of Contemporary Art. THIRD FLOOR

In the Spirit of Fluxus

July 16–October 3, 1993

Organized by the Walker Art Center (Elizabeth Armstrong, and Joan Rothfuss). Made possible in part by a grant from the National Endowment for the Humanities, with additional support provided by Northwest Airlines, Inc., and the National Endowment for the Arts. Installed at the Whitney Museum by Lisa Phillips, curator. Accompanied by a catalogue published by the Walker Art Center. THIRD FLOOR

Vija Celmins

September 16–November 28, 1993

Organized by Judith Tannenbaum for the Institute of Contemporary Art, Philadelphia. Made possible by the generous support of the Lannan Foundation; the National Endowment for the Arts; the Institute of Museum Services, a federal agency; and the Pennsylvania Council on the Arts. Supported at the Whitney Museum in part by a grant from Mr. and Mrs. Edwin A. Malloy. Accompanied by a catalogue published by the Institute of Contemporary Art. SECOND FLOOR

COLLECTION IN CONTEXT
Gorky's Betrothals

October 6, 1993–January 9, 1994

Co-organized by Adam D. Weinberg, curator, Permanent Collection, and Paul Schimmel, chief curator, The Museum of Contemporary Art, Los Angeles, in association with the Yale University Art Gallery. Supported at the Whitney Museum by grants from Charles Simon and the Lobby Gallery Associates of the Whitney Museum. Traveled to Yale University Art Gallery, New Haven (February 1–April 10, 1994), and The Museum of Contemporary Art, Los Angeles (April 24–June 19, 1994). Accompanied by a brochure published by the Whitney Museum. LOBBY GALLERY

In a Classical Vein: Works from the Permanent Collection

October 21, 1993–April 3, 1994

Organized by Adam D. Weinberg, curator, Permanent Collection, and David Kiehl, adjunct curator, prints. Supported by The Annie Laurie Aitken Charitable Trust and the Exhibition Associates of the Whitney Museum and the Evelyn and Leonard Lauder Fund. Accompanied by a brochure published by the Whitney Museum. THIRD FLOOR

Mike Kelley

November 5, 1993–February 20, 1994

Organized by Elisabeth Sussman, curator. Made possible by generous grants from the Peter Norton Family Foundation, Emily Fisher Landau, and the Lannan Foundation. Additional support provided in part by the National Committee of the Whitney Museum. Traveled to Los Angeles County Museum of Art (June 30–September 11, 1994) and Haus der Kunst, Munich (February 10–April 16, 1995). Accompanied by a catalogue published by the Whitney Museum. FOURTH FLOOR

Installation view of "Mike Kelley," 1993

Walker Evans & Dan Graham

December 17, 1993–March 20, 1994

Organized by Witte de With Center for Contemporary Art, Rotterdam, in collaboration with Musées de Marseille, Musée Cantini; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster; and the Whitney Museum. Presentation of the exhibition at the Whitney Museum organized by Adam D. Weinberg, curator, Permanent Collection. Accompanied by a catalogue published by Witte de With Center for Contemporary Art. SECOND FLOOR

COLLECTION IN CONTEXT
A Year in the Collection, Circa 1952

February 12–April 17, 1994

Organized by Adam D. Weinberg, curator, Permanent Collection, with Beth Venn, assistant curator. Supported by the Lobby Gallery Associates of the Whitney Museum and the National Endowment for the Arts. Accompanied by a brochure published by the Whitney Museum. LOBBY GALLERY

Richard Avedon: Evidence 1944–1994

March 24–June 26, 1994

Organized by Jane Livingston, guest curator. Made possible by a generous grant from *Harper's Bazaar*, a publication of Hearst Magazines. Preparation and presentation of the photographs for the exhibition and tour funded by Eastman Kodak Company's Professional Imaging Division. Traveled to Museum Ludwig, Cologne (September 9–October 30, 1994); Palazzo Reale, Milan (January 18–March 5, 1995); National Portrait Gallery, London (March 24–June 11, 1995); and The Minneapolis Institute of Arts (July 9–September 17, 1995). Accompanied by a catalogue published by Random House and Eastman Kodak in association with the Whitney Museum and a brochure published by the Whitney Museum. FOURTH FLOOR

Ideas and Objects: Selected Drawings and Sculptures from the Permanent Collection

March 31–September 4, 1994

Organized by Adam D. Weinberg, curator, Permanent Collection. Supported by The Annie Laurie Aitken Charitable Trust and the Exhibition Associates of the Whitney Museum. SECOND FLOOR

COLLECTION IN CONTEXT

Isamu Noguchi: Early Abstraction

April 21–June 19, 1994

Co-organized by Adam D. Weinberg, curator, Permanent Collection, and Bruce Altshuler, curator, The Isamu Noguchi Foundation. Supported by the Lobby Gallery Associates of the Whitney Museum and the National Endowment for the Arts. Accompanied by a brochure published by the Whitney Museum. LOBBY GALLERY

Joseph Stella

April 22–October 9, 1994

Organized by Barbara Haskell, curator. Supported by a generous grant from The Henry Luce Foundation, with additional funding provided by the National Endowment for the Arts, the New York State Council on the Arts, and The Norman and Rosita Winston Foundation, Inc. Accompanied by a catalogue and brochure published by the Whitney Museum. THIRD FLOOR

COLLECTION IN CONTEXT

Edward Hopper and Jack Pierson: American Dreaming

June 23–September 11, 1994

Organized by Klaus Kertess, adjunct curator, drawings, and Jack Pierson, artist. Supported by the Lobby Gallery Associates of the Whitney Museum and the National Endowment for the Arts. Accompanied by a brochure published by the Whitney Museum. LOBBY GALLERY

Calder's Circus

Continuous

LOBBY

The Whitney Museum also traveled the following exhibitions which had been presented at the Museum prior to July 1, 1992.

Edward Hopper: Selections from the Permanent Collection of the Whitney Museum of American Art

Organized in 1989 by Susan C. Larsen, former curator, Permanent Collection, and Deborah Lyons, adjunct associate curator, Hopper Collection. Traveled to Marion Koogler McNay Art Museum, San Antonio (July 28–September 22, 1991); Musée Rath, Geneva (October 7, 1991–January 12, 1992); Louisiana Museum, Humlebaek, Denmark (January 25–May 3, 1992); Schirn Kunsthalle, Frankfurt (December 4, 1992–February 14, 1993); Palais des Beaux-Arts, Brussels (February 28–May 23, 1993).

1991 Biennial Exhibition Film and Video Programs

Organized in 1991 by John G. Hanhardt, curator, film and video, and circulated by The American Federation of Arts. Traveled to the Cleveland Cinematheque (Film Program, September 12–26, 1991); Cornell Cinema, Ithaca, New York (Video Program, September 29–November 24, 1991); Alliance for Media Arts, Miami (Film Program, October 4–10, 1991); Thorne Art Gallery, Keene, New Hampshire (Film and Video Programs, October 17–31, 1991); Institute for North American Studies, Barcelona (Film and Video Programs, November 4–22, 1991); American Cinematheque, Los Angeles (Film and Video Programs, November 8–10, 1991); IVAM Centre Julio Gonzalez, Valencia (Film and Video Programs, December 27, 1991–January 20, 1992); Filmoteca de Andalucia, Córdoba (Film and Video Programs, January 31–February 29, 1992); Ball State University, Muncie, Indiana (Film Program, February 4–March 29, 1992); Statens Kunstakademi, Oslo (Video Program, February 20–March 7, 1992); Pittsburgh Filmmakers, Pennsylvania (Video Program, February 21–September 18, 1992); Bilbao Bizkaia Kutxa (Film and Video Programs, March 7–April 10, 1992); ArtSpace, San Francisco (Video Program, March 15–April 12, 1992); Temple University Cinematheque, Philadelphia (Film Program, April 29–May 21, 1992); Festival de Video Musical, Vittoria Gasteiz, Spain (Video Program, June 3–6, 1992); and Vancouver Art Gallery (Film and Video Programs, August 29–October 12, 1992).

The New American Film and Video Series is made possible in part by grants from Manufacturers Hanover Corporation, Consolidated Edison Company of New York, Inc., George S. Kaufman and the Kaufman Astoria Studios, Inc., The Bohen Foundation, The Andy Warhol Foundation for the Visual Arts, Inc., the John D. and Catherine T. MacArthur Foundation, The Reed Foundation, Inc., The Rockefeller Foundation, the Billy Rose Foundation, Inc., the Heathcote Art Foundation, Theodore and Renee Weiler Foundation, the Film and Video Fellows of the Whitney Museum, Susan and Arthur Fleischer, Jr., Toby Horn and Richard Kandel, Yoko Ono, Nancy Brown Wellin, Tracy A. White, Barbara Wise, the New York State Council on the Arts, and the National Endowment for the Arts

NEW AMERICAN FILM AND VIDEO SERIES

Film and video exhibitions are presented in the Second-Floor Film/Video Gallery of the Whitney Museum. All programs, except for "The Films of Andy Warhol: Part II," are accompanied by a program note published by the Whitney Museum.

Bill Beirne: You Connect the Dots...

September 24–November 10, 1991

Organized by John G. Hanhardt, curator, film and video

New Directions in Holography

November 19–December 29, 1991

Organized by Rene Paul Barilleaux, Curator of Exhibitions, Madison Art Center, Wisconsin.

From Object to Subject: Documents and Documentaries from the Women's Movement

January 7–26, 1992

Organized by Lucinda Furlong, former assistant curator, film and video.

La Indirecta Directa: Two Decades of Chicano and Puerto Rican Film and Video

January 28–February 16, 1992

Organized by Lillian Jiménez, independent curator, and Chon Noriega, Assistant Professor of American Studies, University of New Mexico.

The Local Stigmatic

February 26–March 15, 1992

Organized by John G. Hanhardt, curator, film and video. Made possible in part by a grant from The Bohen Foundation.

The Films of Paul Strand

March 25–April 12, 1992

Organized by Marsha Bryant, Assistant Professor, Department of English, University of Florida, Gainesville. Made possible in part by a grant from Southwestern Bell Corporation.

Re-Mapping Culture(s): Film and the Media Arts

April 15–May 10, 1992

Co-organized by John G. Hanhardt, curator, film and video, and Janet Sternburg, Senior Program Adviser in Media to the Rockefeller Foundation. Made possible in part by a grant from the Rockefeller Foundation.

Terry Berkowitz: A Rock and a Hard Place

May 27–July 5, 1992

Organized by John G. Hanhardt, curator, film and video.

Trans-Voices

September 23–October 18, 1992

Co-organized by John G. Hanhardt, curator, film and video; Adam D. Weinberg, former artistic and program director, American Center, Paris; and James Clark, executive director, Public Art Fund, Inc., New York. Coordinated as part of the Frederick R. Weisman Exhibition Series of the American Center, Paris, in collaboration with the Whitney Museum and the Public Art Fund, Inc., New York. Major support provided by The Bohen Foundation; Conseil Supérieur du Mécénat Culturel, Paris; The Andy Warhol Foundation for the Visual Arts, Inc.; and Caesar Video Graphics, Inc., New York; with additional funding from the National Endowment for the Arts; Quebec Government House, New York; and Société Générale, USA. "Trans-Voices" presented in the United States in co-operation with MTV: Music Television; Thirteen/WNET, New York; A.P.R. (American Public Radio); and the Metropolitan Trans-portation Authority. Presented in France by Canal +; R.T.L. (Radio-Télévision Luxembourg); and R.A.T.P. (Régie Autonome des Transports Parisiens).

Robert Gardner: The Impulse to Preserve

October 28–November 8, 1992

Organized by John G. Hanhardt, curator, film and video, and Robert Gardner.

Jonas Mekas

November 18–December 6, 1992

Organized by David E. James, Professor, Division of Critical Studies, School of Cinema-Television, University of Southern California, Los Angeles.

Theresa Hak Kyung Cha: Other Things Seen, Other Things Heard

December 23, 1992–January 31, 1993

Organized by Lawrence Rinder, Curator of Twentieth-Century Art, University Art Museum and Pacific Film Archives, University of California, Berkeley.

top: Installation view of Terry Berkowitz: A Rock and a Hard Place, 1992
bottom: Still from Robert Gardner's *Forest of Bliss*, 1986

The Cave: Video Installation by Beryl Korot, Music by Steve Reich

October 14–November 28, 1993

Organized by John G. Hanhardt, curator, film and video. Sponsored by AT&T

Dan Graham: Three Linked Cubes/Interior Design for Space Showing Videos

December 17, 1993–March 20, 1994

Organized by John G. Hanhardt, curator, film and video.

The Films of Andy Warhol: Part II

March 30–April 24, 1994

Organized by Callie Angell, adjunct curator, Andy Warhol Film Project, Whitney Museum. The Andy Warhol Film Project is part of an ongoing and collaborative project with the department of film and video at The Museum of Modern Art, and is funded by The Andy Warhol Foundation for the Visual Arts, Inc. Accompanied by a catalogue published by the Whitney Museum.

Willie Varela

April 29–May 29, 1994

Organized by Chon Noriega, Assistant Professor, Department of Film and Television, University of California, Los Angeles; and Visiting Professor, the Hispanic American Studies Program, Cornell University.

The Howard Wise Gallery: TV as a Creative Medium, 1969

June 8–August 7, 1994

Organized by John G. Hanhardt, curator, film and video, and Matthew Yokobosky, assistant curator, film and video.

WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

This branch, funded by Champion International Corporation since 1981, is located in Champion's headquarters in Stamford, Connecticut. Changing exhibitions are supplemented by free brochures, lectures, classes, films, and concerts. Gallery talks are given Tuesdays, Thursdays, and Saturdays at 12:30.

EXHIBITIONS

Steppin' Out: New York Nightlife, 1900–1945

September 6–November 6, 1991

Organized by Cynthia Roznoy, branch manager, Whitney Museum at Champion. Traveled from Whitney Museum at Equitable Center (May 23–August 17, 1991).

Six Takes on Photo-Realism

November 15, 1991–January 25, 1992

Organized by Helen Ferrulli, guest curator, with Roni Feinstein, former branch director, Whitney Museum at Champion.

Immaterial Objects: Works from the Permanent Collection

February 7–April 8, 1992

Organized by Richard Marshall, former curator. Traveled from its co-presentation at Whitney Museum at Equitable Center (September 10–December 28, 1991), Whitney Museum Downtown (September 11–November 22, 1991), and Whitney Museum at Philip Morris (September 14–November 16, 1991).

American Masters: Six Artists from the Permanent Collection

April 17–June 17, 1992

Organized by Kathleen Monaghan, former branch director, Whitney Museum at Equitable Center, with Kathryn Kanjo, former branch manager, Whitney Museum at Equitable Center. Traveled from Whitney Museum at Equitable Center (January 10–March 18, 1992).

The Stieglitz Circle

June 26–August 26, 1992

Organized by Amy Mizrahi Zorn, former branch director, Whitney Museum Downtown. Traveled from Whitney Museum Downtown (February 26–May 1, 1992).

Songs of Innocence/ Songs of Experience

September 16–November 11, 1992

Organized by Kathryn Kanjo, former branch manager, Whitney Museum at Equitable Center. Traveled from Whitney Museum at Equitable Center (March 27–June 3, 1992).

Edward Mitchell Bannister, 1828–1901

November 19, 1992–January 27, 1993

Organized by Kenkeleba House, New York. Accompanied by a catalogue published by the Kenkeleba House and the Whitney Museum.

The Elusive Object: Recent Sculpture from the Permanent Collection

February 5–April 14, 1993

Organized by Pamela Gruninger Perkins, former head, branch museums.

Nature's Bounty: American Floral Painting, 1835–1935

April 23–July 14, 1993

Organized by Kathleen Monaghan, former branch director, Whitney Museum at Champion.

Edward Hopper and the Figure: Selections from the Permanent Collection

July 22–September 22, 1993

Organized by Kathleen Monaghan, former branch director, Whitney Museum at Champion, with Deborah Lyons, adjunct associate curator.

Spheres of Influence: Artists and Their Students in the Permanent Collection

October 1–November 20, 1993

Organized by Cynthia Roznoy, branch manager, Whitney Museum at Champion.

Receiving the Faith: The Shakers of Canterbury, New Hampshire

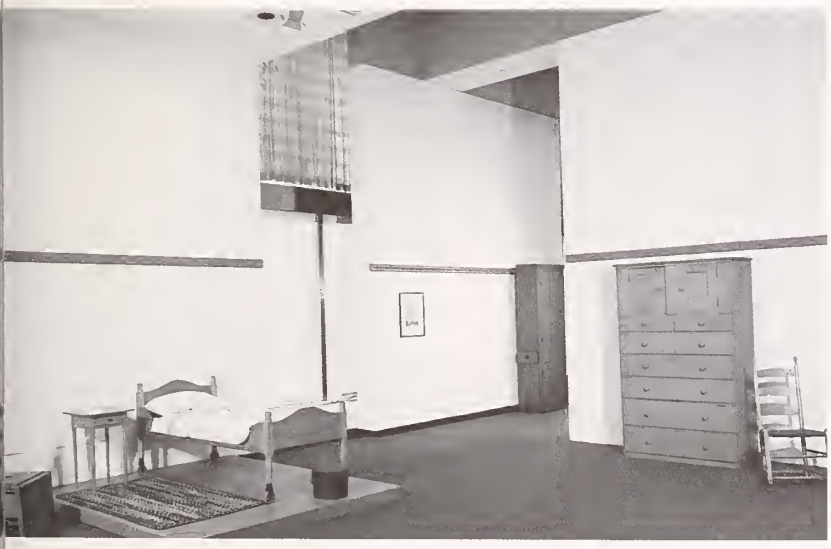
December 10, 1993–February 9, 1994

Organized by Kathleen Monaghan, former branch director, Whitney Museum at Champion. Based on an exhibition organized by Cara A. Sutherland, curator of exhibits, The Museum of Our National Heritage, Lexington, Massachusetts.

Of, For, and By Georgia O'Keeffe

February 25–May 4, 1994

Organized by Kathleen Monaghan, former branch director, Whitney Museum at Champion.



Evolutions in Expression: Minimalism and Post-Minimalism from the Permanent Collection

May 13–July 6, 1994

Organized by Cynthia Roznoy, branch manager, Whitney Museum at Champion.

Installation view of Receiving the Faith: The Shakers of Canterbury, New Hampshire, 1993

Courses

New Modes, New Media, New Messages: Contemporary Art in the Last Two Decades

Redefining Boundaries: American Minimalism and Post-Minimalism

Panel Discussion

Cultural Aspects of the Childhood Experience

Lectures and Gallery Talks

From Gentility to Jive

Immaterial Objects: Works from the Permanent Collection

American Masters: A Curator's View

Psychoanalysis and Abstract Expressionism

Abstract Expressionism and World War II

The Stieglitz Circle: A Curator's View

The Precedence of Georgia O'Keeffe

Stieglitz and Strand: A Factious Friendship

Songs of Innocence/Songs of Experience

Reaching Through the Veil: African-American Artist Edward Mitchell Bannister

Nineteenth-Century African-American Artists: The Foundation for the Future

The Evolution of Expression: Identity and Creative Impulse in Nineteenth-Century African-American Art

Bannister in the Rhode Island Landscape

In the Blossom Blooms the Meaning: Floral Symbolism in American Painting

Nature's Bounty: The Flower Paintings of Georgia O'Keeffe and Her Contemporaries

Painters' Cottage Gardens, 1870–1915

Collecting Shaker: The Canterbury Tradition

Shaker Ingenuity: Form and Function

Shaker Basketry: Weaving Life and Art

O'Keeffe and Feminism

The O'Keeffe Circle: New York to Santa Fe

O'Keeffe and Photography: Secret Sources and Transformations

Readings/ Performances

Free Summer Concerts
July 11 and 25, 1991

Selected Shorts Steps Out
September 20, 1991

Broadway Babies
September 21, 1991

Ragtime to Swing
September 24, 1991

High Steppin'
October 2, 1991

The Big Easy Jazz Band
January 14, 1992

Music by Béla Bartók, Arthur Honegger, Igor Stravinsky, and Edgard Varèse
July 9, 1992

Stamford's Black Artists Theater
December 17, 1992

Selected Shorts: A Celebration of the Short Story
July 30, 1993

Conversations with Artists

Philip Eliasoph and Robert Cottingham
January 6, 1992

Helen Ferrulli and Idelle Weber
January 10, 1992

Philip Pearlstein
October 5, 1993

Byron Kim
October 19, 1993

Dorothy Dehner
October 26, 1993

Film Series

American Art in the Sixties (1973) directed by Michael Blackwood
March [illegible] and 28, 1992

Fourteen Americans: Directions of the 1970s (1980) directed by Michael Blackwood
March [illegible], 1992

Transition and Variety: Three Hollywood Filmmakers from the 1960s and 1980s
June 2, 4, 9, 11, 16, and 18, 1994

Family and Community Programs

Family Tours and Workshop on Different Uses of Paper
July [illegible] and August [illegible]

See It! Sing It! Tell It!
[illegible] and 6, 1992

Family Workshop: Songs of Innocence/Songs of Experience
[illegible]

Family Workshop: Elements of the Landscape Composition
January [illegible], 1993

Adult Workshop: Capture Spring
June 19, 1993

Drawing Workshop: The Art of the Figure
September [illegible], 1993

Shaker Basketmaking Workshop
January [illegible], 1994

Georgia O'Keeffe and Photography
April [illegible], 1994

Collection of Whitney Museum of American Art

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

This branch, funded by Philip Morris Companies Inc. since 1983, is located in Philip Morris' headquarters across from Grand Central Terminal. Changing exhibitions are presented in its large indoor Sculpture Court and adjacent gallery. These are supplemented by free brochures, lectures, films, and performances. Gallery talks are given Mondays, Wednesdays, and Fridays at 1:00.

EXHIBITIONS

Unless otherwise noted, all following exhibitions were organized by Thelma Golden, associate curator and branch director, Whitney Museum at Philip Morris.

Immaterial Objects: Works from the Permanent Collection

September 14–November 16, 1991

Organized by Richard Marshall, former curator. Co-presentation at Whitney Museum at Equitable Center (September 10–December 28, 1991) and Whitney Museum Downtown (September 11–November 22, 1991). Traveled to Whitney Museum at Champion (February 7–April 8, 1992). GALLERY

Ellen Driscoll: The Loophole of Retreat

December 4, 1991–February 8, 1992

GALLERY

Alison Saar: Slow Boat

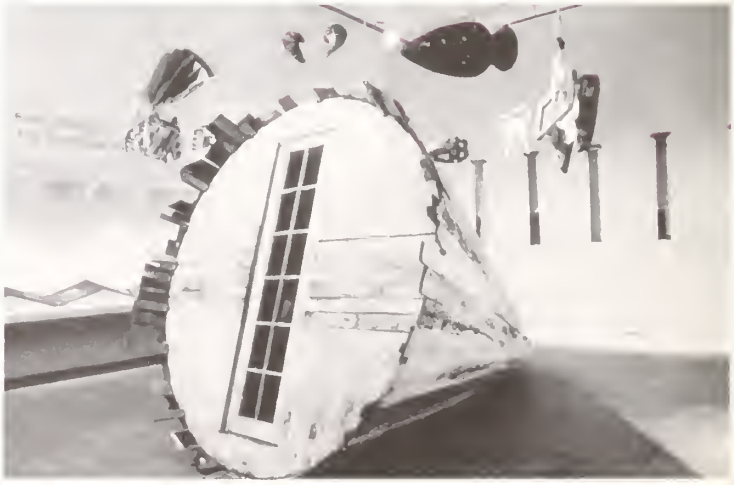
February 20–April 18, 1992

GALLERY

Judith Shea: Monuments and Statues

February 20–June 20, 1992

SCULPTURE COURT



Gary Simmons: The Garden of Hate

May 7–July 2, 1992

GALLERY

Y. David Chung: Turtle Boat Head

July 17–September 12, 1992

GALLERY

Glenn Ligon: Good Mirrors are Not Cheap

July 17–December 31, 1992

SCULPTURE COURT

Suzanne McClelland: Painting

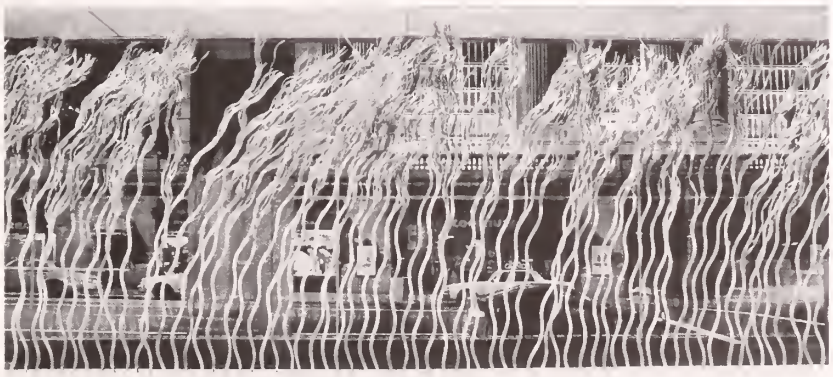
October 29–December 31, 1992

GALLERY

Maren Hassinger: Window Boxes

January 19–July 30, 1993

SCULPTURE COURT



Amalia Mesa-Bains: Venus Envy Chapter One (or the First Holy Communion Moments Before the End)

January 19–April 2, 1993

GALLERY

Expanding the Collection: Biennial Acquisitions

May 3–September 3, 1993

GALLERY

Sylvia Plachy: The Call of the Street, Photographs of New York City

September 28–December 31, 1993

GALLERY

Lorna Simpson: Standing in the Water

January 19–March 25, 1994

GALLERY

Sam Gilliam: Golden Element Inside Gold

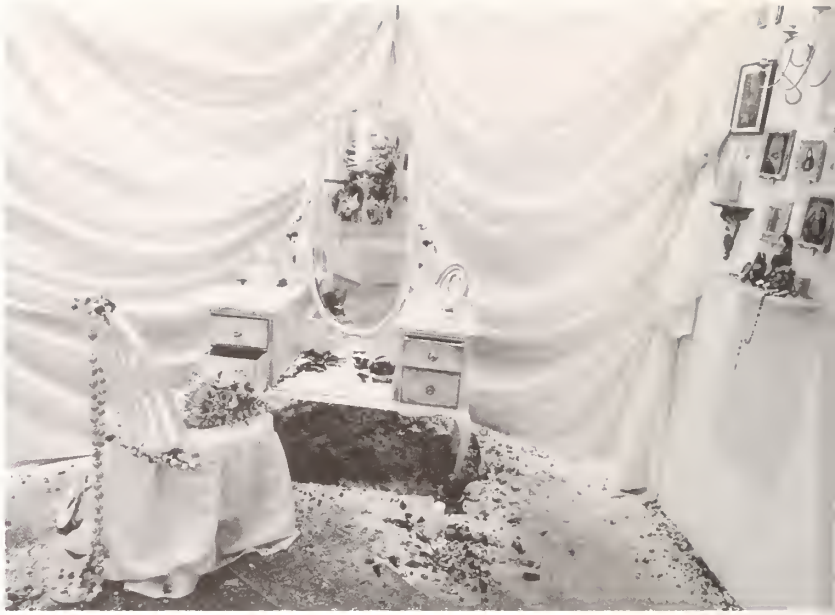
January 19, 1994–September 6, 1995

SCULPTURE COURT

Leone & Macdonald: Double Foolscap

April 8–July 1, 1994

GALLERY



PERFORMANCES

Free program of site-specific, new works and works-in-progress by contemporary performing artists are presented in "Performance on 42nd." The program, curated by Jeanette Vuocolo, manager, Whitney Museum of American Art, Philip Morris, includes an annual spring season and special performance/education residency projects.

Performance on 42nd

Performing Bodies and Smart Machines
March 13–May 6, 1992
The 1992 season was developed with artists Toni Dove and Helen Thorington

Toni Dove, "The Blessed Abyss—A Tale of Unmanageable Ecstasies," Helen Thorington, "Partial Perceptions"
March 13, 1992

Matt Heckert, "Horse on Lava," Hans Moravec, "The Universal Robot"
March 18, 1992

Pat Cadigan, Samuel Delany, Arthur and Marilouise Kroker, Manuel DeLanda, and David Skal, "Writers on the Future of the Body and Technology"
March 25, 1992

The Wooster Group, "Rae Whitfield and the Johnsons Present Dances From the Wuji Islands"
April 1, 1992

Rachel Rosenthal, "Filename: FUTURFAX"
April 15, 1992

Perry Hoberman, "RUNWAY"
April 22, 1992

Sussan Deihim, "Oblique Intentions and the Vertical Weight of a Gaze," Richard Horowitz, "WARP IV for Solo Ney and Tuned Breath"
April 29, 1992

Say What?: The 1993 Biennial Performance/ Theater Project
March 31–May 26, 1993

Marga Gomez, "Marga Gomez Is Pretty, Witty, & Gay"
March 31, 1993

DANCENOISE, "DANCENOISE"
April 14, 1993

James Luna, "James Luna—UNPLUGGED: The Shame-Man"
April 21, 1993

Kip Fulbeck, "banana split & other mix ups"
April 28, 1993

Robbie McCauley, "Mississippi Freedom: In Perspective"
May 12, 1993

Mac Wellman, "The Land of Fog and Whistles"
May 26, 1993

John Kelly, "Cocteau & Barbette, excerpts from a work-in-progress"
June 2, 1993

Special Fall Project
November 29–December 12, 1993

James Lo, "Incidental Harmonies and Found Bottle Caps," an interactive audio installation for mbira, computer, and electronics in conjunction with the exhibition "Sylvia Plachy: The Call of the Street, Photographs of New York City"

The Space Between Saints
April 13–June 1, 1994

Sledgehammer Theatre, "No Time Like the Present (A Rosary to Mary Frakenstein on the Occasion of the Rapture)"
April 13, 1994

Donna Uchizono, "Angels on Granite"
April 20, 1994

Dawn Chiang and Eric Cornwell, "deLights: Art on 5 Outlets"
April 27, 1994

Derek Bernstein and Amy Sue Rosen, Joe Hannan and Mary Griffin, Leroy Jenkins, Jill Krosen, and "Blue" Gene Tyranny, "Ex Statics: A Processional for Audience"
May 18, 1994

Susan Marshall & Company, "Private Worlds in Public View: First Appearance"
May 25, 1994

Ant Farm, "8 Bold Souls"
June 1, 1994

Sledgehammer Theatre performing "No Time Like the Present (A Rosary to Mary Frankenstein on the Occasion of the Rapture)," April 13, 1994

Lectures and Gallery Talks

"Immaterials Objects: Works from the Permanent Collection"

"Ellen Driscoll: The Loophole of Retreat"

"(Re)Figuring Sculpture: A Discussion with Alison Saar and Judith Shea"

"Gary Simmons: The Garden of Hate"

"Y. David Chung: Turtle Boat Head"

"Suzanne McClelland: Painting"

"Essex Hemphill"

"Maren Hassinger: Window Boxes"

"Sylvia Plachy: The Call of the Street, Photographs of New York City"

"Lorna Simpson: Standing in the Water"

"Leone and Macdonald: Double Foolscap"

Film and Video

Video Installations I: *Mary Lucier*, directed by Paul Tschinkel

Similar Differences: Betye and Alison Saar (1990), produced and directed by Joe Leonardi, and *What Follows: Judith Shea* (1987), produced by James Johnson

Blood in the Face (1991), directed by Anne Bohlen, Kevin Rafferty, and James Ridgeway

Film and video screenings organized by Charlie Ahearn with Sylvia Plachy to accompany the exhibition "Sylvia Plachy: The Call of the Street, Photographs of New York City"

Family and Community Programs

Regent Family Residence

Workshops with exhibiting and performing artists:

Ellen Driscoll

Matt Heckert

Alison Saar

Kate Valk/The Wooster Group

Judith Shea

Gary Simmons

Glenn Ligon

Suzanne McClelland

Byron Kim

Kip Fulbeck

Nancy Spero

Jan Leslie Harding

Lorna Simpson

Dawn Chiang

High School/Middle School Art Education Program

Workshops with exhibiting artists:

Suzanne McClelland with students from Dr. Martin Luther King Jr. High School

and Norman Thomas High School

Amalia Mesa-Bains with students from Teenaid High School

and High School of Telecommunications

Sylvia Plachy with students from Offsite Education/Covenant House and Teenaid High School

James Lo with students from Park West High School

Lorna Simpson with students from High School of Telecommunications

Jennifer Macdonald with students from Norman Thomas High School

Teachers' Workshop

Gary Simmons, "The Garden of Hate"

WHITNEY MUSEUM OF AMERICAN ART DOWNTOWN AT FEDERAL RESERVE PLAZA

This branch, open from April 1988 to July 1992, was funded by a partnership of Park Tower Realty and IBM and located at Two Federal Reserve Plaza in lower Manhattan

Changing exhibitions were accompanied by free brochures and gallery talks

EXHIBITIONS

Immaterial Objects: Works from the Permanent Collection

September 11–November 22, 1991

Organized by Richard Marshall, former curator. Co-presentation at Equitable Center (September 10–December 28, 1991) and Philip Morris (September 14–November 16, 1991). Traveled to Whitney Museum at Champion (February 7–April 8, 1992).

Between Mondrian and Minimalism: Neo-Plasticism in America

December 6, 1991–February 14, 1992

Organized by Karl Emil Willers, former branch director, Whitney Museum Downtown.

The Stieglitz Circle

February 26–May 1, 1992

Organized by Amy Mizrahi Zorn, former branch director, Whitney Museum Downtown. Traveled to Whitney Museum at Champion (June 26–August 26, 1992).

The Power of the City/The City of Power

May 20–July 10, 1992

Organized by Christel Hollevoet, Karen Jones, and Timothy Nye, 1991–92 Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program. Accompanied by a catalogue published by the Whitney Museum.

EDUCATIONAL PROGRAMS

Lectures and Gallery Talks

Artists talks on Immaterial Objects: Works from the Permanent Collection
October 10 and 17, 1991

Artists talks on Neo-Plasticism in America
December 12, 19, 1991, January 9, 23, 30 and February 6, 1992

Stieglitz and Strand: A Factious Friendship
March 12, 1992

Stieglitz and the Ideals of Modernism
March 26, 1992

Photographers of the Stieglitz Circle
April 9, 1992

Walking Tours of Lower Manhattan

Art Deco Buildings in Lower Manhattan
July 11, 1991

Lower Broadway
July 18, 1991

Terra-Cotta in Lower Manhattan II
July 25, 1991

The Architecture of South Street Seaport
August 1, 1991

Wall Street and the Vicinity
August 8, 1992

Readings/ Performances

Music of Béla Bartók, Arthur Honegger, Igor Stravinsky, and Edgard Varèse
March 19 and April 2, 1992

WHITNEY MUSEUM OF AMERICAN ART AT EQUITABLE CENTER

This branch, open from February 1986 to August 1992, was funded by The Equitable and located in The Equitable's headquarters at 787 Seventh Avenue. The exhibitions were supplemented by free brochures, lectures, performances, and gallery talks.

EXHIBITIONS

Immaterial Objects: Works from the Permanent Collection

September 10–December 28, 1991

Organized by Richard Marshall, former curator. Co-presentation at Whitney Museum Downtown (September 11–November 22, 1991) and Whitney Museum at Philip Morris (September 14–November 16, 1991). Traveled to Whitney Museum at Champion (February 7–April 8, 1992).

American Masters: Six Artists from the Permanent Collection

January 10–March 18, 1992

Organized by Kathleen Monaghan, former branch director, Whitney Museum at Equitable Center, with Kathryn Kanjo, former branch manager, Whitney Museum at Equitable Center. Traveled to Whitney Museum at Champion (April 17–June 17, 1992).

Songs of Innocence/ Songs of Experience

March 27–June 3, 1992

Organized by Kathryn Kanjo, former branch manager, Whitney Museum at Equitable Center. Traveled to Whitney Museum at Champion (September 16–November 11, 1992).

Dirt and Domesticity: Constructions of the Feminine

June 12–August 15, 1992

Organized by Jesús Fuenmayor, Kate Haug, and Frazer Ward (with a video program organized by Cara Mertes), 1991–92 Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program. Accompanied by a catalogue published by the Whitney Museum.

EDUCATIONAL PROGRAMS

Panel Discussion

Songs of Innocence/Songs of Experience
March 2, 1992

Lectures and Gallery Talks

Immaterial Objects: Works from the Permanent Collection
September 19, October 24 and 31, 1991

Dirt and Domesticity: Constructions of the Feminine
Domesticity and Homelessness in Popular Culture
June 18, 1992

The Kitchen, the Bathroom, and the Aesthetics of Waste
June 25, 1992

Dana Duff
July 9, 1992

Readings/ Performances

Selected Shorts Steps Out: An Evening of American Music and Literature from 1900–1945
July [illegible], 1991

Film and Video

Black Girl (1960), directed by Ousmane Sembene, and *Night Cries* (1990), directed by Tracey Moffat
June 24, 1992

Research for exhibition catalogues is supported by income from an endowment established by Henry and Elaine Kaufman, The Lauder Foundation, Mrs. William A. Marsteller, The Andrew W. Mellon Foundation, Mrs. Donald A. Petrie, Primerica Foundation, Samuel and May Rudin Foundation, Inc., The Simon Foundation, and Nancy Brown Wellin.

PUBLICATIONS

Books and Catalogues

Richard Avedon: Evidence 1944–1994 with essays by Jane Livingston and Adam Gopnik. Published by Random House and Eastman Kodak in association with the Whitney Museum. 184 pages; 600 illustrations. Paper. Cloth edition distributed by Random House.

Edward Mitchell Bannister 1828–1901 with an essay by Juanita Marie Holland and introduction by Corrie Jennings. 80 pages; 48 illustrations, 34 in color. Paper. In association with Kenkeleba House, New York. Distributed by Harry N. Abrams, Inc.

Jean-Michel Basquiat by Richard Marshall, with essays by Dick Hebdige, Klaus Kertess, Rene Ricard, Greg Tate, and Robert Farris Thompson. 272 pages; 300 illustrations, 160 in color. Paper. Cloth edition distributed by Harry N. Abrams, Inc.

The Films of Andy Warhol: Part II by Callie Angell. 40 pages; 27 illustrations. Paper.

Immaterial Objects: Works from the Permanent Collection by Richard Marshall (revised edition). 144 pages; 76 illustrations, 17 in color. Paper.

Independent Study Program: 25 Years by Scott Gutterman, with an essay by Miwon Kwon. 96 pages; 83 illustrations. Paper.

ISP Papers No. 1: The Power of the City/The City of Power with essays by Christel Hollevoet, Karen Jones, and Timothy Nye. 80 pages; 41 illustrations. Paper. Distributed by D.A.P./Distributed Art Publishers.

ISP Papers No. 2: Dirt and Domesticity: Constructions of the Feminine with essays by Kate Haug, Cara Mertes, and Frazer Ward. 80 pages; 24 illustrations. Paper. Distributed by D.A.P./Distributed Art Publishers.

ISP Papers No. 3: Abject Art: Repulsion and Desire in American Art, Selections from the Permanent Collection with essays by Jack Ben-Levi, Craig Hauser, Leslie C. Jones, and Simon Taylor. 112 pages; 34 illustrations. Paper. Distributed by D.A.P./Distributed Art Publishers.

ISP Papers No. 4: The Subject of Rape with essays by Monica Chau, Hannah J. L. Feldman, Jennifer Kabat, and Hannah Kruse. 92 pages; 24 illustrations. Paper. Distributed by D.A.P./Distributed Art Publishers.

Mike Kelley by Elisabeth Sussman, with contributions by Richard Armstrong; Dennis Cooper and Casey McKinney; Diedrich Diederichsen, Jutta Köether, and Martin Prinzhorn; Howard N. Fox; Colin Gardner; Kim Gordon; John G. Hanhardt; David Marsh; Timothy Martin; John Miller; Ralph Rugoff; Paul Schimmel; and Howard Singerman. 256 pages; 271 illustrations, 50 in color. Paper. Distributed by Harry N. Abrams, Inc.

Agnes Martin by Barbara Haskell, with essays by Anna C. Chave and Rosalind Krauss. 188 pages; 92 illustrations, 58 in color. Paper. Cloth edition distributed by Harry N. Abrams, Inc.

1993 Biennial Exhibition by Elisabeth Sussman, Thelma Golden, John G. Hanhardt, and Lisa Phillips, with essays by Homi K. Bhabha, Coco Fusco, B Ruby Rich, and Avita Ronell. 288 pages; 170 illustrations, 50 in color. Paper. In association with Harry N. Abrams, Inc.

Richard Prince by Lisa Phillips, with contributions by Jim Lewis, Rosetta Brooks, Glenn O'Brien, Larry Clark, and Richard Prince. 192 pages; 149 illustrations, 120 in color. Paper. Cloth edition distributed by Harry N. Abrams, Inc.

Roarr: Calder's Circus by Maira Kalman, with photographs by Donatella Brun. 32 pages. Cloth.

Alexis Smith by Richard Armstrong, with a contribution by Amy Gerstler. 244 pages; 227 illustrations. 191 in color. Paper. Cloth edition distributed by Rizzoli.

Joseph Stella by Barbara Haskell. 280 pages; 224 illustrations, 104 in color. Paper. Cloth edition distributed by Harry N. Abrams, Inc.

Terry Winters by Lisa Phillips, with an essay by Klaus Kertess. 204 pages; 215 illustrations, 166 in color. Paper. Cloth edition distributed by Harry N. Abrams, Inc.

Brochures

Richard Avedon: Evidence 1944–1994 by Jane Livingston

Jean-Michel Basquiat by Constance Wolf

Scott Burton: The Last Tableau by Robert Rosenblum

Fables, Fantasies, and Everyday Things: Children's Books by Artists by May Castleberry

Gifts and Acquisitions in Context

In a Classical Vein: Works from the Permanent Collection by Adam D. Weinberg and David Kiehl

Joan Mitchell: Pastel by Klaus Kertess

Alfonso Ossorio Drawings, 1940–48: The Anatomy of a Surrealist Sensibility by Klaus Kertess

Richard Prince by Catherine Gudis

Alexis Smith by Richard Armstrong

Joseph Stella by Constance Wolf

William Wegman by Martin Kunz, Peter Schjeldahl, and Peter Weiermair

Terry Winters by Lisa Phillips and Klaus Kertess

Collection in Context

Gorky's Betrothals by Klaus Kertess, Paul Schimmel, and Adam D. Weinberg

Edward Hopper and Jack Pierson: American Dreaming by Klaus Kertess

Hopper in Paris by Richard R. Brettell and Adam D. Weinberg

Isamu Noguchi: Early Abstraction by Bruce Altshuler

A Year in the Collection, Circa 1952 by Karal Ann Marling and Beth Venn

New American Film and Video Program Notes

Bill Beirne by John G. Hanhardt and Bill Bierne

Terry Berkowitz by John G. Hanhardt and Terry Berkowitz

The Cave by John G. Hanhardt

Theresa Hak Kyung Cha: Other Things Seen, Other Things Heard by Lawrence Rinder

The Films of Paul Strand by Marsha Bryant

From Object to Subject: Documents and Documentaries from the Women's Movement by Lucinda Furlong

Robert Gardner: The Impulse to Preserve by John G. Hanhardt and Robert Gardner

Dan Graham by John G. Hanhardt

The Howard Wise Gallery: TV as a Creative Medium, 1969 by John G. Hanhardt and Matthew Yokobosky

La Indirecta Directa: Two Decades of Chicano and Puerto Rican Film and Video by Chon Noriega and Lillian Jimenez

The Local Stigmatic by John G. Hanhardt and Al Pacino

Jonas Mekas by David E. James

New Directions in Holography by René Paul Barilleaux

Re-Mapping Culture(s): Film and the Media Arts by John G. Hanhardt and Janet Sternberg

Trans-Voices by John G. Hanhardt, Adam D. Weinberg, and James Clark

Willie Varela by Chon Noriega

Branches

Whitney Museum of American Art at Champion

The Elusive Object: Recent Sculpture from the Permanent Collection by Pamela Gruninger Perkins

Evolutions in Expression: Minimalism and Post-Minimalism from the Permanent Collection by Cynthia Roznoy

Edward Hopper and the Figure: Selections from the Permanent Collection by Kathleen Monaghan with Deborah Lyons

Immaterial Objects: Works from the Permanent Collection by Richard Marshall

Nature's Bounty: American Floral Painting, 1835–1935 by Kathleen Monaghan

Of, For, and By Georgia O'Keeffe by Kathleen Monaghan, with an essay by Anna C. Chave

Receiving the Faith: The Shakers of Canterbury, New Hampshire by Kathleen Monaghan, with an essay by Angela Kramer Murphy

Six Takes on Photo-Realism by Helen Ferrulli with Roni Feinstein

Spheres of Influence: Artists and Their Students in the Permanent Collection by Cynthia Roznoy

Steppin' Out: New York Nightlife, 1900–1945 by Cynthia Roznoy

Whitney Museum of American Art at Philip Morris

Y. David Chung: Turtle Boat Head by Thelma Golden

Ellen Driscoll: The Loophole of Retreat by Thelma Golden

Maren Hassinger: Window Boxes by Thelma Golden

Leone & Macdonald: Double Foolscap by Thelma Golden, with an essay by Richard Meyer

Glenn Ligon: Good Mirrors Are Not Cheap by Thelma Golden

Suzanne McClelland: Painting by Thelma Golden

Amalia Mesa-Bains: Venus Envy Chapter One (or the First Holy Communion Moments Before the End) by Thelma Golden

Sylvia Plachy: The Call of the Street, Photographs of New York City by Thelma Golden

Alison Saar: Slow Boat by Thelma Golden

Judith Shea: Monuments and Statues by Thelma Golden

Gary Simmons: The Garden of Hate by Thelma Golden

Lorna Simpson: Standing in the Water by Thelma Golden

Whitney Museum of American Art, Downtown at Federal Reserve Plaza

Between Mondrian and Minimalism: Neo-Plasticism in America by Karl Emil Willers

Immaterial Objects: Works from the Permanent Collection by Richard Marshall

The Stieglitz Circle by Amy Mizrahi Zorn

Whitney Museum of American Art at Equitable Center

American Masters: Six Artists from the Permanent Collection by Kathleen Monaghan with Kathryn Kanjo

Songs of Innocence/Songs of Experience by Kathryn Kanjo

EDUCATION

Through its educational programs, the Whitney Museum is committed to developing interdisciplinary, multidimensional projects and materials designed to make its world-renowned collection of American art and its comprehensive exhibition program accessible to a broader audience, one not necessarily habituated to museum-going. The Museum's strongest asset in this endeavor is its Permanent Collection, and the challenge is to transform this extraordinary corpus of work into a public resource that will better address the critical, historical, and contemporary issues of our increasingly complex, multicultural society.

As the Museum develops new ways to use its vast resources, it is also reexamining the needs of its constituent communities. In the past three years, existing programs were expanded significantly and new initiatives were developed to match the growing needs of the diverse public that the Museum aims to serve. Through the generous and increased support of foundations, corporations, and individuals, the Education Department created new opportunities for these communities to gain innovative perspectives on American art and culture.

The goals of the Education Department have been refined to focus around three distinct yet interrelated areas of program development: programs for adults, programs for schools and families, and interpretive materials for exhibitions.

Some of the most significant achievements within these areas include the introduction of Artreach Tuesdays, Family Fun!, senior citizens programs, youth activities, advanced training for docents, and collaborations with other cultural and educational institutions in and around New York. Ongoing programs for students and teachers have been developed to meet the changing needs of this broad constituency. For exhibitions, new strategies were introduced as well as engaging interpretive materials, including reading rooms, videotapes, and brochures for students. Also, because of the Museum's ongoing commitment to living artists, the Education Department involves artists in the planning and presentation of all education initiatives. The expanded Education Committee, for example, now has an artist serving as a member.

The list of participants in the education programs begins on page 44.

[illegible]

Courses

Narrative and Irony in the Photographic Text: The Work of John Baldessari, Richard Prince, Alexis Smith, and William Wegman
October 2, [illegible] and 16, 1991

Seminars with Artists
[illegible] Fall 1991, [illegible] and Fall 1991; Spring 1992 ongoing

Introduction to Critical Theory: Tools for Understanding Contemporary Art

Modernism and Post-modernism: Art and History
February 5, 1992

Simulacrum and Deconstruction
February 12, 1992

The Other: A Critical Look at the Issues of Marginality
February 19, 1992

Postmodernism and Feminism in the Visual Arts
February 26, 1992

Critical Theory: Tools for Understanding Contemporary Art

Image and Power in Contemporary Culture
October 13, 1992

Semiotics: Breaking the Code
October [illegible], 1992

Getting from "Here" to "There": Cultural Studies
October [illegible], 1992

Postcolonialism and Contemporary Culture
November [illegible], 1992

New Modes, New Media, New Messages: Contemporary Art in the Last Two Decades
November 15, 22, and December 1, 1992

An Insider's Look at the Biennial

An Insider's Look with the Curators

Taking a Closer Look: The Connoisseurship of American Prints

Tradition and Innovation: 20th-Century Painting in America

Symposia

Quality and Power: Who Sets the Standards?

Out in the 90s: Contemporary Perspectives on Gay and Lesbian Art

About Contemporary Photography

Artists on Abstract Painting

The 15th Annual Whitney Symposium on American Art and Culture: *Femininity and Masculinity: The Construction of Gender and the Transgression of Boundaries in 20th-Century American Art and Culture*

Los Angeles: Identity, Community, and Cultural Activism

Latino Media Artists: Theory and Culture

American Modernism Seen and Heard: The Abstract and Geometric Tradition in Music and Painting, 1930–1975

Theresa Hak Kyung Cha: Then and Now

Artists on Abstract Art: The Geometric Tradition

New Modes, New Media, New Messages: A Biennial Artists Forum

The 16th Annual Whitney Symposium of American Art and Culture: *Collapsing Categories: Discourses on the High/Low and the Private/Public in American Art and Culture*

The Dead Zone: The Abject in Postwar American Art

Charles E. Burchfield: The Sacred Woods

Fluxus: Then and Now

The American Vernacular: A Look at the 1950s and 1960s

Photography and the Word, 1964–1994

Orientalizing Asia: Japanese-American Identities in Art

Lectures and Gallery Talks

Narrative and Anti-Narrative: The Art of John Baldessari

New Perspectives on American Life in American Art

Immigrant Life in America

At Home and Abroad

My Life as a Dog

Landscape of Signs: The Art of Alexis Smith

New Directions in Holography

La Indirecta Directa: Two Decades of Chicano and Puerto Rican Film and Video

The Art of Terry Winters

The Films of Paul Strand

The Art of William Wegman

The Art of Paul Strand

George Bellows: An Appreciation by Joyce Carol Oates

Joan Mitchell: Pastel

The Art of Richard Prince

The Paintings of George Bellows

Selected Artists of Jazz on Film: The Work of William H. Johnson

Robert Gardner: The Impulse to Preserve

The Films of Jonas Mekas
November 19, 1992

Paint to the Beat: Bebop to Hip-Hop: The Work of Jean- Michel Basquiat
November 19, 1992

Devotional Painting: The Work of Agnes Martin
December 3, 1992

Flux Tour
September 18, 1993

The Cave: A Video Installation
November 18, 1993

Walker Evans and Dan Graham
December 16, 1993

The Howard Wise Gallery: TV as a Creative Medium
June 9, 1994

Readings/ Performances

Claire Bloom: American Modern Poetry
April 9, 1992

The Melting Point of Ice: A Celebration of Words for Jean-Michel Basquiat
November 10 and 14, 1992; a collaboration with the Nuyorican Poets Cafe.

The Subject of Rape Exhibition: Readings of Fiction and Poetry at The Drawing Center
July 1 and 7, 1993

Conversations

William Wegman and David A. Ross
February 26, 1992

Richard Prince and Vito Acconci
May 13, 1992

Jacob Lawrence and Gwendolyn Knight on "William H. Johnson: African-American Culture in New York in the 1930's and 1940's"
September 20, 1992

Grace Hartigan and Donna DeSalvo
September 21, 1993

Vija Celmins, Chuck Close, and Klaus Kertess
October 26, 1993

Mike Kelley, Laurie Anderson, and John Miller
November 7, 1993

Arthur C. Danto, Adam Gopnik, and David A. Ross on "The Death of the Museum Audience"
February 13, 1994

Alfred Leslie on "Classicism"
March 9, 1994

David Halberstam and Karal Ann Marling on "A Year in the Collection: Circa 1952"
March 16, 1994

David Freedberg and Glenn Ligon on "Classicism"
March 28, 1994

Jonas Mekas, Billy Name, and Callie Angell on "Warhol's Early Cinema"
April 14, 1994

Richard Avedon and David A. Ross
April 25, 1994

Willie Varela and Chon Noriega
May 12, 1994

Gay Talese on "Immigrant Culture and the Art of Joseph Stella"
May 24, 1994

Judith Shea and John Newman on "Ideas and Objects"
June 7, 1994

Docent Programs

Contemporary Art Seminar: Aesthetics, Theory, and Production
January–March 1992

Critical Theory and Artistic Practice: A Reading Seminar
October 1993–May 1994

Family Programs

Family Fun!

Celebrating Calder
November 23, 1991

William Wegman
April 4, 1992

Homecoming: The Art of William H. Johnson and Afro-America 1938–1946
October 1, 1992

Fluxus Fun!
September 18, 1993

In a Classical Vein
March 19, 1994

Ideas and Objects
April 16, 1994

Joseph Stella
May 21, 1994

Community Programs

A Day Without Art: A Day of Action and Mourning in Response to the AIDS Crisis

Open House for Seniors and Administrators of senior facilities from the greater New York area

School Programs

Teachers' Workshop

Alexis Smith

Paul Strand and the Stieglitz Circle

Educators' Open House: George Bellows

In a Classical Vein: Painting and Sculpture

Photography, Journalism, and Portraiture: Richard Avedon

Joseph Stella: New York and Early American Modernism

An Educator's Approach to Contemporary Art: The 1993 Biennial

Programs for Youth

Artists and Youth: A Dialogue on the Biennial

Richard Avedon: A Conversation with Students

Special Interpretive Initiatives

Reading Room for "Homecoming: William H. Johnson and Afro-America, 1938–1946"

Reading Room for "1993 Biennial Exhibition"

Introduction to the "1993 Biennial Exhibition" and *That's What They Call Art: The "1993 Biennial Exhibition"*

Special Brochures for Students

Jean-Michel Basquiat: An Introduction for Students

Joseph Stella: An Introduction for Students

Participants in Education Programs

Vito Acconci
William Agee
Hilton Als
Bruce Altshuler
Laurie Anderson
Simon Anderson
Callie Angell
Janine Antoni
Richard Armstrong
Joe Austin
Richard Avedon
Deborah Balken
Matthew Barney
Kai Lumbumba Barrow
René Paul Barilleaux
Judith Barry
Norton Batkin
Paul Beatty
Bethel AME Church Choir
Charles Ramírez Berg
Terry Berkowitz
Ashley Bickerton
The Big Easy Jazz Band
Nayland Blake
Lisa Blaushild
Ross Bleckner
Claire Bloom
Vivian Bobka
Mel Bochner
Julius Bogan
Gregg Bordowitz
Leon Botstein
Fred Braithwaite
Trisha Brown
Marsha Bryant
Benjamin H.D. Buchloh
Peter C. Bunnell
Pat Cadigan
Peter Campus
Steve Cannon
Laurie Carlos
Prudence Carlson
Philip Casnoff
May Castleberry
Vija Celmins
Monica Chau
Anna C. Chave
Shu Lea Cheang
Jean-Francois Chevrier
Mel Chin
William Christenberry
Ken Chu
Y. David Chung
Chuck Close
Charles Clough
Willie Cole
Wanda Coleman
Bradley Collins
Maureen Connor
Robert Cottingham
Meg Cranston
Douglas Crimp
Pamela Crowley
Linda Daitz
Arthur C. Danto
Christopher A. Davis
Sussan Deihim
Manuel DeLanda
Samuel Delany
Tory Dent
Donna DeSalvo
Allan deSouza
Rosalyn Deutsche
Andrew S. Dolkart
Toni Dove
Jennifer B. Doyle
Ellen Driscoll
Johanna Drucker
Dana Duff
Carroll Dunham
Marty Ehrlick and the Dark Wood Ensemble
Philip Eliasoph
Harold Evans
Stuart Ewen
Simin Farkhondeh
Ellen Feldman
Helen Ferrulli
Karen Finley
Louise Fishman
Simone Forti
Claire F. Fox
Andrea Fraser
David Freedberg
Rosa Linda Fregoso
Kip Fulbeck
Coco Fusco
Edmund Barry Gaither
Barbara Dayer Gallati
Robert Gardner
Alice Rose George
Martha Gever
Ann Gibson
Jeremy Gilbert-Rolfe
Brendan Gill
Sam Gilliam
Joanna Gleason
Thelma Golden
Nan Goldin
Marga Gomez
Felix Gonzalez-Torres
Adam Gopnik
Joanne Gottlieb
Maxine Green
Cathy Greenblatt
Beverly A. Greene
Lois Griffith
Nancy Grossman
Orin Grossman
David Halberstam
Peter Halley
John G. Hanhardt
Roxanne Hart
Grace Hartigan
Barbara Haskell
Marin Hassinger
Abigail Hausen
Vicki Hearne
Eleanor Heartney
Matt Heckert
Mary Heilmann
Leslie Heiner
Essex Hemphill
Safiya Henderson-Holmes
Michelle Hernandez
Dave Hickey
Karin Higa
Dick Higgins

Mary Brawley Hill
Lorna Hines-Cunningham
Perry Hoberman
Juanita Marie Holland
Bob Holman
bell hooks
Richard Horowitz
Earl Howard
Marie Howe
Carmen Huaco-Nuzum
Barbara Hudson
Holly Hughes
Corrine Jennings
Lillian Jiménez
Jill Johnston
Ronald Jones
Jennifer Kabat
Tom Kalin

Agustin Lao
Louise Lawler
Jacob Lawrence
Elizabeth LeCompte
Zoe Leonard
Hillary Leone
Alfred Leslie
Simon Leung
Glenn Ligon
Jane Livingston
Ana López
Al Loving
Wahneema Lubiano
Mary Lucier
James Luna
Ellen Lupton
Jennifer Macdonald
Margo Machida

Kathryn Kanjo
Susan R. Kandel
E. Ann Kaplan
Deborah Kass
Mike Kelley
John Kelly
Klaus Kertess
David Kiehl
Byron Kim
Michael Kimmelman
Gwendolyn Knight
Beryl Korot
Liz Kotz
Arthur Kroker
Marilouise Kroker
Barbara Kruger
Miwon Kwon

Magic Dance Company of Greenwich
Robert Mangold
Vivaldy Marcelin
Christian Marclay
Greil Marcus
Richard Marin
Karal Ann Marling
Richard Marshall
Richard Martin
Tim Martin
Rubén Martínez
Tyrone McCallum
Robbie McCauley

Suzanne McClelland
David McDermott
Peter McGough
Brooks McNamara
Jonas Mekas
Richard Meyer
Abbott Miller
John Miller
Larry Miller
Yong Soon Min
Rodney Mitchell
Donald Moffett
Kathleen Monaghan
Meredith Monk
Tracie Morris
David Mura
David Murdock
James Briggs Murray
Eileen Myles
Maddie Myles
Billy Name
Frances Negrón-Muntaner
Naomi Nelson
John Newman
Kathleen Newman
Linda Nochlin
Chon Noriega
Glenn O'Brien
MagicDance of Greenwich
Joyce Carol Oates
Sharon Olds
Yoko Ono
Dennis Oppenheim
Christopher Ortiz
Pépon Osorio
Nam June Paik
Ben Patterson
Willie Perdomo
Judy Pfaff
Lisa Phillips
Otto Piene
Robert Pincus-Witten
Sylvia Plachy
Stephen Polcari
Rona Pondick
Tom Poole
Richard J. Powell

Richard Prince
Rebecca Purdum
Arlene Raven
Rene Ricard
Lawrence Rinder
Larry Rivers
Anthony Robins
Neil B. Rolnick
Avital Ronell
Tricia Rose
Jeff L. Rosenheim
Naomi Rosenblum
Rachel Rosenthal
Andrew Ross
David A. Ross
Jerri Cain Rossi
Joan Rothfuss
Cynthia Roznoy
John Rubinstein
Ralph Rugoff
Allen Ruppersberg
Jennifer Russell
Catherine Saalfield
Alison Saar
Assoto Saint
Jerry Saltz
Lisa Saltzman
Daniela Salvioni
Hope Sandrow
Sapphire
Thomas Lanigan Schmidt
Carolee Schneemann
Collier Schorr
Darieck Scott
Norman J. Seaman
Allan Sekula
David Shapiro
Jim Shaw
Judith Shea
Kenneth Silver
Gary Simmons
Laurie Simmons
Lowery S. Sims
Lorna Simpson
Susan Sink
Ingrid Sischy
David Skal
Robert Sklar
Clarissa Sligh
Pamela Sneed
Keith Sonnier

Thomas W. Southall
Nancy Spero
Lynn Spigel
Carol Squiers
Maren Stange
Gail Stavitsky
Pat Steir
David Sterritt
Kristine Stiles
Robert Storr
Sharan Strange
George Sugerman
Sekou Sundiata
Elisabeth Sussman
Jane Sutherland
Philip Taaffe
Renee Tajima
Gay Talese
Simon Taylor
John Kuo Wei Tchen
Robert Farris Thompson
Helen Thorington
Lynne Tillman
Richard Tittlebaum
Marcia Tucker
Susan Tunick
Jaan Urban
Coosje van Bruggen
Willie Varela
Beth Venn
Matias Viegener
Ursula von Rydingsuard
Joel Wachs
Yoshimasa Wada
Gayle Wald
Michele Wallace
Brian Wallis
Veronica Webb
Idelle Weber
Carrie Mae Weems
William Wegman
May Ying Welsh
Adam D. Weinberg
Jonathan Weinberg
Stephen Westfall
Sarah Monique Whitney

Carla Willard
William T. Williams
Fred Wilson
Jackie Winsor
Amy Winter
Terry Winters
Constance Wolf
Donald Woods
The Wooster Group
Sanford Wurmfeld
Nichole Wynter
Lynne Yamamoto
Virginia Yans-McLaughlin
John Yau
Tomás Ybarra-Frausto
Philip Yenawine
Jerry Yoshitomi
Michael Young
George Yúdice
Rebecca Zurier
Amy Mizrahi Zorn

INDEPENDENT STUDY PROGRAM

The Independent Study Program consists of two interrelated parts: the Studio Program and the Curatorial and Critical Studies Program. The program provides a setting within which students pursuing art practice, curatorial work, art historical scholarship, and critical writing engage in ongoing discussions and debates that examine the historical, social, and intellectual conditions of artistic production. The program encourages critical study and theoretical inquiry into the practices, institutions, and discourses that constitute the field of culture.

The twenty students participating in the Studio Program each year are engaged in a variety of art practices including painting, sculpture, film and video making, photography, performance, and various forms of interdisciplinary work. They are provided with studio space in the programs loft space in downtown Manhattan. The majority are enrolled at universities and art schools and receive academic credit for their participation, while others have recently completed their formal studies.

The ten students participating in the Curatorial and Critical Studies Program each year are designated as Helena Rubinstein Fellows in recognition of the substantial support provided by the Helena Rubinstein Foundation.

Curatorial Studies Fellows collaborate to produce an exhibition. Working closely with the programs faculty and with the Whitney Museum's curators, the students develop proposals for the exhibition. They organize the exhibition under the supervision of the programs Exhibition Coordinator. The students select artwork, arrange loans, design and oversee the installation. They write essays for and participate in the production of the catalogue that accompanies their exhibition.

Critical Studies Fellows engage in individual scholarly research and critical writing projects. These projects take the form of a tutorial with a professional art historian, critic, or cultural theorist. The programs faculty arranges tutorials and provides additional advice and guidance.

The programs regular faculty, which consists of Ron Clark, Mary Kelly, and Yvonne Rainer, is available to meet individually with all members of the program to discuss their work or more general practical, theoretical, or historical questions. In addition to the program's regular faculty, there are several artists and critics who serve as visiting faculty with the program. They lead seminars and are present for individual consultations during the year. Those who regularly serve as visiting faculty include: Benjamin H. D. Buchloh, Douglas Crimp, David Diao, Hal Foster, Renee Green, Silvia Kolbowski, and Laura Mulvey. Yvonne Rainer organizes a series of film screenings and is present for discussion.

Each week during the year a professional artist, critic, or historian is invited to conduct a seminar at the program. Members of both Studio and Curatorial and Critical Studies Programs participate in these seminars which focus on the work of the seminar leader. In addition, all members of the program participate in a weekly reading seminar in cultural theory and criticism led by the programs faculty. This seminar provides an occasion for the group to collectively study and discuss contemporary critical theory. There is a particular emphasis on alternative methodologies committed to the critical examination of the social and psychological factors that condition cultural production and reception.

In 1993 the Independent Study Program celebrated its 25th anniversary. The program continues to enjoy a reputation within the art and intellectual communities throughout the United States and abroad for its enlightened and progressive commitment to the education and development of young artists, art historians, critics, and curators.

During the period of this report, the Independent Study Program was supported by the Helena Rubinstein Foundation; Joanne Leonhardt Cassullo; the Communities Foundation of Texas, Inc., Dorothea L. Leonhardt Fund; The Dorothea L. Leonhardt Foundation, Inc.; the National Endowment for the Arts; The Starr Foundation; Richard Artschwager; Louise Bourgeois; Easton Foundation; Jack Galef Arts Foundation; Gordon Hanes Fund; George S. Harris, Jr. Memorial Lecture Fund; Ada and Alex Katz; Elizabeth Murray; Yoko Ono; Pearl Paint; and The Edward and Sally van Lier Fund at the New York Community Trust.

Seminar Leaders

Vito Acconci
Parveen Adams
Emily Apter
Homi K. Bhabha
Sutapa Biswas
Yve-Alain Bois
Gregg Bordowitz
Norman Bryson
Benjamin H.D. Buchloh
Victor Burgin
Judith Butler
Tony Cokes
Jonathan Crary
Douglas Crimp

David Diao
Jimmie Durham
Hal Foster
Richard Fung
Coco Fusco
Martha Gever
Ann Gibson
Serge Guilbaut
Renée Green
Hans Haacke

Hachivi Edgar Heap of Birds
Stuart Hall
bell hooks
Alfredo Jaar
Isaac Julien
Ann Kaplan
Mike Kelley
Silvia Kolbowski
Louise Lawler
Carrie Mae Weems
Laura Mulvey
Griselda Pollock
Constance Penley
Yvonne Rainer
Martha Rosler
Andrew Ross
Sheila Rowbotham
Allan Sekula
Lorna Simpson
Abigail Solomon-Godeau
Gayatri Spivak
Anthony Vidler
Michele Wallace
Fred Wilson
Peter Wollen

Studio Program Participants

1991–92

Ayisha Abraham
Delhi University, India

Karim Aïnouz
New York University

Laylah Ali
Williams College

Natalie Bookchin
School of the Art Institute of Chicago

Dina Ciraulo
University of California, Berkeley

Elizabeth Cohen
Rhode Island School of Design

John Consigli
Cooper Union

Yosha Goldstein
Cooper Union

Manisha Mirchandani
Queens College
City University of New York

Gary Moore
University of Miami

Denise Nicolaescu
Brown University

Bill Oliver
Princeton University

Holly Owens
University of British Columbia

Robert Reynolds
Brown University

Shari Rothfarb
Cooper Union

Ann Torke
University of California, San Diego

Andrea U'Ren
Cooper Union

Sergio Vega
Escuela National de Bellas Artes
Buenos Aires, Argentina

Chris Whitley
Rhode Island School of Design

1992–93

Robert Beck
New York University

Molly Blieden
Rutgers University

Yau Ching
The New School for Social Research

Renée Cox
Syracuse University

Ken Gonzales Day
Hunter College
City University of New York

Mary DelMonico
Queens College
City University of New York

Johan Grimonprez
Academy of Fine Arts, Ghent, Belgium

Lyle Ashton Harris
California Institute of the Arts

Jutta Köether
University of Cologne, Germany

Ken Landauer
Rhode Island School of Design

Mariko Mori
Bunka Fashion College, Tokyo

Liss Platt
University of California, San Diego

Jenny Polak
School of Visual Arts

Megan Pugh
Parsons School of Design

Michael Richards
New York University

David Thorne

Dread Scott
School of the Art Institute of Chicago

Deborah Wasserman
California Institute of the Arts

Annie West
School of the Art Institute of Chicago

Lynne Yamamoto
New York University

1993–94

Yasmina Bouziane
Rhode Island School of Design

Tom Brumley
University of California, San Diego

Alessandro Codagnone
Goldsmiths College
University of London

Ann Daly
Yale University

Andrea Davis
New York University

Louise Diedrich
California Institute of the Arts

Karen Dunbar
California Institute of the Arts

Nora Fisch
New York University

Shari Frilot
Harvard University

Alexandra Funk
Wesleyan University

Laura Larson
Rutgers University

Michael Longford
Rutgers University

Patrick Maunsell
Hampshire College

Michael Minelli
Rutgers University

Maryanne Murray
Cooper Union

Zvezdana Rogic
Cooper Union

Elizabeth Scott
Brown University

Mungo Thomson
University of California, Santa Cruz

John Zeppetelli
Concordia University, Montreal

Helena Rubinstein Fellows in Curatorial Studies

1991–92

Jesús Feunmayor

Mary Kate Haug

Christel Hollevoet

Karen Jones

Timothy Nye

Frazer Ward

1992–93

Monica Chau

Craig Houser

Leslie Jones

Jennifer Kabat

Hannah Kruse

Simon Taylor

Helena Rubinstein Fellows in Critical Studies

1991–92

Thomas Allen Harris

Helen Lee

Cara Mertes

Margaret Sundell

1992–93

Todd Alden

Joseph Ben-Levi

Hannah Feldman

Thomas McDonough

1993–94

Alexander Alberro

Vivian Bobka

Allan deSouza

Shannah M. Ehrhart

Kate Glazer

Melanie Mariño

Constantinos Proimakis

David Raskin

Angela Verdelle

JULY 1 1991 - JUNE 30 1994

ACQUISITIONS
LENDERS
LOAN RECIPIENTS

ACQUISITIONS

Dimensions are in inches followed by centimeters, height precedes width precedes depth. Sight refers to measurements taken within the frame or mat opening. Dimensions of sculpture do not include base unless it is an integral part of the work. The accession number of a work refers to the year of acquisition and, after a decimal point, to the sequence of its addition to the Permanent Collection during that year. For example, "92.3" indicates that the work was the third acquired in 1992. Promised gifts are noted with the letter P and the order of the two figures is reversed. For works accessioned in a group, the year is followed by the group accession number and the individual item number within the group. For example "92.32.5" and "92.32.6" refer to the fifth and sixth works in a group.

Group Portfolios

Richard Diebenkorn, James Budd Dixon, John Hollburg, Frank Lobdell, Walter Kuhlman, and **George Stillman**
Drawings, 1948
Portfolio of 16 offset lithographs, dimensions variable
Purchase, with funds from the Print Committee 93.40.1–16

Michael Goldberg, Grace Hartigan, Alfred Leslie, and **Joan Mitchell**
The New York School: O'Hara, Ashbery, Schuyler & Koch, 1960
Portfolio of 4 books, each with 4 color serigraphs and cover serigraph
Purchase, with funds from the Library through the Benjamin Weiss Bequest and from the Print Committee 93.41.1–4a–e

Carl Andre, Richard Artschwager, Daniel Buren, Chuck Close, Barry Le Va, Sol LeWitt, Robert Mangold, Sylvia Plimack Mangold, Agnes Martin, Don Nice, Myron Stout, Tom Wesselmann, and **Joe Zucker**
The Rubber Stamp Portfolio, 1977
Portfolio of 13 rubber stamp prints, dimensions variable
Gift of Ruth and Richard Shack 94.12.1–13

John Baldessari, Chuck Close, Jan Groover, Annette Lemieux, Duane Michals, Richard Prince, Robert Rauschenberg, Cindy Sherman, Bruce Weber, and **William Wegman**
The Indomitable Spirit: Photographers + Friends, United Against AIDS, 1979–89
Portfolio of 10 artworks published as a not-for-profit enterprise to raise funds for AIDS research, education, patient care, and support services, with cover design by Barbara Kruger, dimensions variable
Gift of Anne and Joel Ehrenkranz 92.38.1–11

Ida Abelman (b. 1910)
Wonders of Our Time, 1937
Lithograph: sheet, 16 x 23⅝ (40.6 x 60); image, 11 9/16 x 15⅛ (29.4 x 38.4)
Purchase, with funds from the Print Committee 93.80

Vito Acconci (b. 1940)
Hands Down/Side by Side, 1969
Gelatin silver prints and chalk on paperboard, 29⅞ x 39 15/16 (75.9 x 101.4)
Purchase, with funds from the Photography Committee 92.12

Josef Albers (1888–1976)
Formulation: Articulation, 1972
2 volumes containing 127 serigraphs, 14 15/16 x 19 15/16 (37.9 x 50.6)
Gift of Stephen L. and Linda G. Singer 93.113.1–127

John Altoon (1925–1969)
S & H Series, 1965
Watercolor and ink on paper, 30 x 40 (76.2 x 101.6) sight
Partial and promised gift of Laura-Lee and Robert Woods P.6.91

William Anastasi (b. 1934)
Transfer, 1968
Video camera and monitor, 10 x 16 x 20 (25.4 x 40.6 x 50.8)
Promised gift of Barbara and Eugene Schwartz P.4.93

David Armstrong (b. 1954)
French Chris, Rue André Antoine, 1980
Gelatin silver print, 15 5/16 x 19⅞ (40.5 x 50.5)
Purchase, with funds from Michele Gerber Klein 94.16

Chris Wool at Elizabeth Street, NYC, 1980
Gelatin silver print, 15⅝ x 15½ (39.7 x 39.4)
Purchase, with funds from Michele Gerber Klein 94.17

Richard Artschwager (b. 1923)
Location, 1969
Formica, glass, plexiglass, rubber, horsehair, and wood, dimensions variable
Purchase, with funds from The Dorothea L. Leonhardt Foundation, Inc. 94.52a–f

Bushes Going Away, 1977
Graphite on paper, 29 x 39 (73.7 x 99.1) sight
Partial and promised gift of Laura-Lee and Robert Woods P.7.91

See by Looking/Hear by Listening, 1992
Formica, wood, velvet, chrome-plated brass, and etched glass, 5 15/16 x 24⅝ x 11 15/16 (15.1 x 62.5 x 30.3) overall
Gift of the artist and Cartier, Inc. 92.132a–f

Dotty Attie (b. 1938)
Mother's Kisses, 1982
Hand-colored lithograph with 16 details: sheet, 35 13/16 x 26⅝ (91 x 67.6); image, 30 9/16 x 23 11/16 (77.6 x 60.2)
Purchase, with funds from the Print Committee 93.81.1–28

Eric Avery (b. 1948)
Blue Small Pox, 1994, from the 1994 *AIDS Series*
Letterpress and monotype: sheet and image, 24 x 19⅛ (61 x 48.6)
Purchase, with funds from the Print Committee 94.70

The Last Lymphocyte, 1994, from the 1994 *AIDS Series*
Embossed linoleum cut and monotype: sheet and image, 24½ x 18½ (62.2 x 47)
Purchase, with funds from the Print Committee 94.71

Not the Feet of the One and Only, 1994, from the *1994 AIDS Series*
Linoleum cut and monotype: sheet and image, 24 x 19 (61 x 48.3)
Purchase, with funds from the Print Committee 94.72

Milton Avery (1885–1965)
Woman with Turban, 1949
Oil on canvas board, 11 15/16 x 8⅞ (30.3 x 22.5)
Gift of Sondra Gilman Gonzalez-Falla 92.100.2

Pink Field, 1954
Oil crayon on paper, 30⅞ x 22⅜ (78.4 x 56.8) irregular
Gift of Sondra Gilman Gonzalez-Falla 92.100.1

Dunes and Sea II, 1960
Oil on canvas, 51⅞ x 72 (131.8 x 182.9)
50th Anniversary Gift of Sally Avery 91.60

Peggy Bacon (1895–1987)
Sandy, 1929
Etching: sheet, 7 3/16 x 6 5/16 (18.3 x 16) irregular; plate, 2 15/16 x 2 (7.5 x 5.1)
Gift of Bunty and Tom Armstrong 94.50

Donald Baechler (b. 1956)
Resort Group III, 1982
Synthetic polymer and enamel on canvas, 71⅞ x 60 (182.6 x 152.4)
Gift of Alan Power 91.65

John Baldessari (b. 1931)
An Artist Is Not Merely The Slavish Announcer..., 1967–68
Synthetic polymer and photoemulsion on canvas, 59⅛ x 45⅛ (150.2 x 114.6)
Purchase, with funds from the Painting and Sculpture Committee and gift of an anonymous donor 92.21

Lewis Baltz (b. 1945)
The Tract Houses, 1971
Portfolio of 25 gelatin silver prints on paperboard, dimensions variable
Purchase, with funds from the Wilfred P. and Rose J. Cohen Purchase Fund, the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Photography Committee 93.70a–y

AN ARTIST IS NOT MERELY THE SLAVISH ANNOUNCER OF A SERIES OF FACTS. WHICH IN THIS CASE THE CAMERA HAS HAD TO ACCEPT AND MECHANICALLY RECORD.

Candlestick Point, 1988
Portfolio of 72 gelatin silver prints and 12 color prints with colophon, title page, and dedication, dimensions variable
Partial and promised gift of Monica Diane Baltz and Matthew J. Campbell P.3a–hhhh.93

Matthew Barney (b. 1967)
Drawing Restraint II (document), 1988
Plastic, photographs, graphite, and crayon on paper with magnesium carbonate wedge and toe-clip strap, 2 parts: a) 24½ x 21 x 3 (62.2 x 53.3 x 7.6); b) 16 x 18 x 18 (40.6 x 45.7 x 45.7)
Purchase, with funds from the Drawing Committee 91.37a–b

Drawing Restraint 7, 1993
Video monitors, laserdisc players, silent color laserdiscs, steel, plastic, and fluorescent lighting fixture, 120 x 180 x 264 (304.8 x 457.2 x 670.6) overall room dimensions
Purchase, with funds from the Painting and Sculpture Committee 93.33

Tina Barney (b. 1945)
The Landscape, 1988
Ektacolor print, 45⅜ x 58⅜ (115.3 x 148.3)
Gift of Anne and Joel Ehrenkranz 93.11

Untitled, 1991, from the series *Swimming*
Color photograph, 10 15/16 x 13 15/16 (27.8 x 35.4)
Gift of the artist 93.7.1

Jennifer Bartlett (b. 1941)
In the Garden Drawing #81, 1980
Graphite and gouache on paper, 19½ x 25⅞ (49.5 x 65.7)
Gift of Ellen Phelan and Joel Shapiro 91.91.1

From "Rhapsody," 1985
Portfolio of 4 photoetchings with liftground, aquatint, spitbite, and drypoint, 12 9/16 x 12 7/16 x 7/16 (31.9 x 31.6 x 1.1) overall
Gift of Joan and Geoffrey Clements 94.56.1–5

Jean-Michel Basquiat (1960–1988)
"LNAPRK," 1982
Synthetic polymer and oil stick on canvas, 73½ x 72¼ (186.7 x 183.5)
Gift of June and Paul Schorr in honor of the 60th Anniversary of the Whitney Museum of American Art 91.83

Cecil Beaton (1904–1980)
Portrait of Juliana Force, c. 1931
Gelatin silver print, 7¼ x 9¼ (18.4 x 23.5)
Gift of Gertrude Vanderbilt Whitney 93.25

Robert Bechtle (b. 1932)
Untitled, 1969
Color lithograph, 30 1/16 x 22¼ (76.4 x 56.5)
Gift of Ruth and Richard Shack 94.11

Fred Becker (b. 1913)
John Henry Suite, c. 1935–40
Portfolio of 10 wood engravings with title page, dimensions variable
Purchase, with funds from the Katherine Schmidt Shubert Purchase Fund and the Print Committee 93.15.1–10

George Bellows (1882–1925)
Irish Fair, 1923
Lithograph: sheet, 21 15/16 x 24 (55.7 x 61); image, 18⅞ x 20¾ (47.9 x 52.7)
Gift of Bibi and Harold Rifkin in honor of Tom Armstrong 92.23

Lynda Benglis (b. 1941)
Travel Agent, 1966/1977–78
Pigmented beeswax and gesso on masonite, 36¼ x 6¾ x 5½ (92.1 x 17.1 x 14)
Gift of Dr. Lawrence Werther 91.88.1

Wallace Berman (1926–1976)
Untitled (60.10), c. 1965–76
Painted rock and steel chain on wood base with brass plate, 4⅜ x 9½ x 8 (11.1 x 24.1 x 20.3) overall
Gift of Dr. and Mrs. Merle S. Glick 91.80.3a–c

Untitled, c. 1966
Ink on burnt parchment mounted on paperboard, 10 15/16 x 8 7/16 (27.8 x 21.4)
Gift of Dr. and Mrs. Merle Glick 91.80.1

Untitled, c. 1966–72
Collage of verifax negatives on wood, 23⅞ x 26⅛ (60.6 x 66.4)
Gift of Dr. and Mrs. Merle Glick 91.80.2

Dawoud Bey (b. 1953)
Hillary and Taro, 1992
Internal dye diffusion transfer prints, diptych, 30⅛ x 44 (76.5 x 111.8) overall
Purchase, with funds from the Photography Committee 94.18a–b

Charles Biederman (b. 1906)
#16, 9/1938, 1938
Oil on wood relief, 29 x 10½ (73.7 x 26.7) sight
Purchase, with funds from the Painting and Sculpture Committee 93.13

Rhona Bitner (b. 1960)
Circus, 1991–1993
Series of four Cibachrome prints, dimensions variable
Purchase, with funds from the Photography Committee 94.19.1–4

Nayland Blake (b. 1960)
Shiny #1, 1990
Latex and steel, 56 x 9 x 5½ (142.2 x 22.9 x 14)
Gift of Barbara and Eugene Schwartz 93.114

Norman Bluhm (b. 1920)
Untitled, 1964
Gouache on paper, 26⅞ x 39 13/16 (68.3 x 101.1)
Gift of an anonymous donor 91.105.1

Mel Bochner (b. 1940)
Fracture, 1983
Oil on canvas, 112½ x 88½ (285.8 x 224.8)
Gift of Faith and Philip H. Geier, Jr. and The Interpublic Group of Companies, Inc. 91.99

Blythe Bohnen (b. 1940)
Self Portrait: Horizontal Motion Bisected by Vertical Motion, 1974
Gelatin silver print, 16 x 20 (40.6 x 50.8) sight
Gift of Paula and Herbert Molner 92.134.1

Self Portrait: Pivotal Motion from Chin, 1974
Gelatin silver print, 16 x 20 (40.6 x 50.8) sight
Gift of Paula and Herbert Molner 92.134.2

Lee Bontecou (b. 1931)
Fifth Stone, Sixth Stone, 1967–68
Portfolio of six etchings with aquatint, dimensions variable
Gift of Schweber Brothers Investment Group 92.81.1–10

Dorr Bothwell (b. 1902)
Corsica, 1950
Serigraph: sheet, 12 13/16 x 19 13/16 (32.5 x 50.3); image, 10¼ x 14⅝ (26 x 37.1) irregular
Purchase, with funds from the Print Committee 93.83

Jessica Arms Botke (1883–1971)
Landscape, c. 1925
Color woodcut: sheet, 9 11/16 x 13¼ (24.6 x 33.7); image, 8¼ x 10 7/16 (21 x 26.5)
Purchase, with funds from the Print Committee 93.82

Louise Bourgeois (b. 1911)
Homely Girl, A Life, 1992
Book with 10 drypoints, dimensions variable
Purchase, with funds from the Grace Belt Endowed Purchase Fund 93.1.1–10

Margaret Bourke-White (1904–1971)
Coney Island
Gelatin silver print mounted on paperboard, 15⅞ x 19 15/16 (40.3 x 50.6)
Gift of Sean Callahan 92.59

Dam at Fort Peck, Montana, 1936
Gelatin silver print mounted on paperboard, 19 15/16 x 15⅞ (50.6 x 40.3)
Gift of Sean Callahan 92.55

The Louisville Flood, 1937
Gelatin silver print mounted on paperboard, 15 15/16 x 19⅞ (40.5 x 50.5)
Gift of Sean Callahan 92.58

Migrating Snow Geese, 1952
Gelatin silver print mounted on paperboard, 15⅞ x 19⅞ (40.3 x 50.5)
Gift of Sean Callahan 92.56

San Jacinto Monument from a Helicopter, Texas, 1952
Gelatin silver print mounted on paperboard, 15 15/16 x 19 7/8 (40.5 x 50.5)
Gift of Sean Callahan 92.57

James Brooks (1906–1992)
Untitled, 1954
Gouache on paper, 22 1/2 x 28 5/8 (57.2 x 72.7)
Purchase, with funds from the Drawing Committee 93.27

Chris Burden (b. 1946)
Chris Burden Deluxe Book: 1971–1973, 1974
Loose-leaf binder with hand-painted cover containing 53 gelatin silver prints and text documenting 23 performance pieces, 11 1/2 x 11 1/2 x 2 (29.2 x 29.2 x 5.1) overall
Purchase, with funds from Joanne Leonhardt Cassullo 92.70a–bbb

America's Darker Moments, 1994
Painted tin, wood, plexiglass, and glass, 56 1/2 x 36 1/2 x 36 1/2 (143.5 x 92.7 x 92.7) overall
Purchase, with funds from the Painting and Sculpture Committee 94.65

David Burliuk (1882–1967)
Sketch of Raphael Soyer, c. 1943
Watercolor, charcoal, and ink on paper, 14 x 10 (35.6 x 25.4)
Gift of Mr. and Mrs. Benjamin Weiss 92.69.1

Nancy Burson (b. 1948)
Mankind, 1983–85
Computer-generated gelatin silver print, 13 15/16 x 11 (35.4 x 27.9)
Gift of The Audrey and Sidney Irmas Charitable Foundation 92.110

Michael Byron (b. 1954)
Gothic Plaid, 1986
Oil on fabric with wax and bronze figures, metal stand, and wood base, dimensions variable
Gift of Joanne Leonhardt Cassullo in memory of Dorothea L. Leonhardt 91.51a–f

Peter Cain (b. 1959)
Z, 1989
Oil on canvas, 58 1/4 x 70 1/8 (148 x 178.1)
Purchase, with funds from the Painting and Sculpture Committee 92.29

The Little Colonel, 1993
Graphite on paper, 47 15/16 x 40 1/4 (121.8 x 102.2)
Purchase, with funds from the Drawing Committee 93.102

Alexander Calder (1898–1976)
A Piece of My Workshop, 1948
Serigraph on canvas, 74 3/4 x 123 1/4 (189.9 x 313.1)
Gift of Mrs. Paul J. Pesackis 92.11

Big Bug, 1970
Gouache on paper, 29 3/8 x 43 1/8 (74.6 x 109.5)
Gift of Howard and Jean Lipman 91.34.1

Santo Claus, 1974
Book of 9 etchings, dimensions variable
Gift of Gabriella De Ferrari and Raymond J. Learsy in honor of Brendan Gill 91.35.1–9

Harry Callahan (b. 1912)
Eleanor, Detroit, 1941
Gelatin silver print, 8 x 5 (20.3 x 12.7)
Gift of the artist and Pace/MacGill Gallery 93.51

Peter Campus (b. 1937)
aen, 1977
Video projection, dimensions variable
Promised gift of The Bohen Foundation P.5.91

heod of a man with death on his mind, 1978
Video projection, dimensions variable
Promised gift of The Bohen Foundation P.4.91

fire/ice, 1992
Computer-altered photograph, 8 7/16 x 10 15/16 (21.4 x 27.8)
Gift of Anne and Joel Ehrenkranz 94.13

Robert Capa (1913–1954)
D-Day, Omaha Beach, near Colleville-sur-Mer, Normandy Coast, June 6, 1944, 1944, from the series *Images of War*, posthumous print, c. 1964
Gelatin silver print, 10 15/16 x 14 (27.8 x 35.6)
Gift of Mr. and Mrs. Aaron Rose 91.79.1

Paratrooper medic of the U.S. 17th Airborne Division treats a wounded paratrooper during the first moments of the invasion of Germany, September 25, 1945, 1945, from the series *Images of War*, posthumous print, c. 1964
Gelatin silver print, 13 7/8 x 11 (35.2 x 27.9)
Gift of Mr. and Mrs. Aaron Rose 91.79.2

Untitled (American Soldier Waving in Front of Swastika), c. 1947, from the series *Images of War*, posthumous print, c. 1964
Gelatin silver print, 13 15/16 x 10 7/8 (35.4 x 27.6)
Gift of Mr. and Mrs. Aaron Rose 91.79.3

Federico Castellon (1914–1971)
Three Female Heads, c. 1940
Silver-point, 12 x 10 (30.5 x 25.4)
Gift of Mr. and Mrs. Benjamin Weiss 92.69.6

Trois Têtes, c. 1940
Oil on paperboard, 9 15/16 x 9 7/8 (25.2 x 25.1)
Gift of Mr. and Mrs. Benjamin Weiss 92.69.5

Untitled, 1965, from the portfolio *Self-Portrait in Symbols*
Color lithograph, 19 7/8 x 25 3/4 (50.5 x 65.4) overall
Gift of Mr. and Mrs. Benjamin Weiss 92.77

Untitled, 1965, from the portfolio *Self-Portrait in Symbols*
Color lithograph, 20 x 25 3/4 (50.8 x 65.4) overall
Gift of Mr. and Mrs. Benjamin Weiss 92.78

Untitled, 1965, from the portfolio *Self-Portrait in Symbols*
Color lithograph, 20 x 25 3/4 (50.8 x 65.4) overall
Gift of Mr. and Mrs. Benjamin Weiss 92.79

Untitled, 1965, from the portfolio *Self-Portrait in Symbols*
Color lithograph, 19 7/8 x 25 3/4 (50.5 x 65.4) overall
Gift of Mr. and Mrs. Benjamin Weiss 92.80

Vija Celmins (b. 1939)
Strata III, 1962, from the series *Strata*
Lithograph: sheet and image, 19 1/16 x 15 1/8 (48.4 x 38.4)
Purchase, with funds from Ruth and Richard Shack 93.84

Ocean Surface Woodcut, 1992
Woodcut: sheet, 19 3/8 x 15 1/2 (49.2 x 39.4); image, 8 13/16 x 11 15/16 (22.4 x 30.3)
Purchase, with funds from the Print Committee 92.34

John Chamberlain (b. 1927)
Untitled, 1962
Fabric, paper, canvas, gouache, and staples on composition board, 20 1/2 x 20 1/2 x 5 3/4 (52.1 x 52.1 x 14.6)
Purchase, with funds from the Drawing Committee 92.99

Downtown, 1989
Ektacolor print, 20 x 24 (50.8 x 61)
Gift of the artist and Pace/MacGill Gallery 93.63

Sarah Charlesworth (b. 1947)
The Arc of Total Eclipse, February 26, 1979, 1979, from the series *Modern History*
Series of 29 gelatin silver prints, dimensions variable
Purchase, with funds from the Photography Committee 94.60.1–29

Tartan Sets, 1986
Portfolio of 3 photolithographs, dimensions variable
Gift of Ilene Kurtz 91.81.1–3

Dale Chihuly (b. 1941)
Niijimi Float #7, 1992
Glass, 23 x 26 x 26 (58.4 x 66 x 66)
Gift of Charles Cowles and Barbaralee Diamonstein, by exchange 92.68.1

Chuck Close *Self-Portrait (Composite Nude Fall 1979)*

Niijimi Float #11, 1992
Glass, 29 13/16 x 30 x 28 1/2
(75.7 x 76.2 x 72.4)
Gift of Jan Cowles and Charles
Cowles 92.68.2

Claude Clark (b. 1915)
Boogie-woogie, 1940–41
Lithograph: sheet,
8 1/4 x 9 5/16 (21 x 23.7) irregular
Purchase, with funds from
the Print Committee 94.73

Larry Clark (b. 1943)
Tulsa, 1972
Portfolio of 10 gelatin silver
prints, dimensions variable
Purchase, with funds from the
Photography Committee
92.111.1–10

Chuck Close (b. 1940)
*Self Portrait/Composite/Nine
Parts*, 1979
9 internal dye diffusion transfer
prints: image 30 x 24 (76.2 x 61)
each; 76 1/2 x 61 1/2 (194.3 x 156.2)
overall
Gift of Barbara and Eugene
Schwartz 91.30

Alex, 1991
Color woodcut: sheet,
27 7/8 x 23 3/8 (70.8 x 59.4); image,
23 3/16 x 19 5/16 (58.9 x 49.1)
Purchase, with funds from the
Print Committee 94.40

Sue Coe (b. 1952)
*AIDS and the Federal
Government*, 1990
Photoetching: sheet,
13 1/16 x 18 13/16 (33.2 x 47.8); plate,
10 1/2 x 13 5/8 (26.7 x 34.6)
Gift of Kirby Gookin 91.40

AIDS, 1994
Portfolio of 7 drypoint etching
prints and 3 photoetchings,
dimensions variable
Purchase, with funds from
the Print Committee 94.74.1–10

Mark Cohen (b. 1943)
Mexico City, 1982
Gelatin silver print, 19 7/8 x
15 15/16 (50.5 x 40.5)
Gift of Virginia M. Zabriskie
91.100.2

*HOTEL JERYMN, SCR.,
Jan. 1990*, 1990
Gelatin silver print, 19 13/16 x
15 7/8 (50.3 x 40.3)
Gift of Virginia M. Zabriskie
91.100.1

Robert Colescott (b. 1925)
*The Three Graces:
Art, Sex and Death*, 1981
Synthetic polymer on canvas,
84 x 71 7/8 (213.4 x 182.6)
Gift of Raymond J. Learsy 91.59.1

George Condo (b. 1957)
*Brown expanding Drawing
Painting*, 1991
Oil on canvas in 4 parts,
72 1/4 x 85 5/16 (183.5 x 216.7) overall
Gift of Gilbert de Botton
92.18a–d

Bruce Conner (b. 1933)
Adventures
Portfolio of 15 monotypes,
20 x 15 (50.8 x 38.1) sight
Purchase, with funds from
the Print Committee
and the Print Purchase Fund
92.40.1–16

Untitled, 1970
Lithograph: sheet, 29 3/4 x 29 9/16
(75.6 x 75.1); image, 26 x 26 (66 x 66)
Purchase, with funds from the
Print Committee 94.75

Inkblot Drawing, 1990
Ink on paper, 23 1/4 x 23 3/8 (59.1 x 59.4)
Purchase, with funds from the
Wilfred P. and Rose J. Cohen
Purchase Fund and the Richard
and Dorothy Rodgers Purchase
Fund 92.20

A Novel in Four Parts, 1991
Bound book of 14 relief
prints, 13 3/4 x 10 13/16 (34.9 x 27.5)
overall (closed)
Purchase, with funds from the
Print Committee 92.39.1–14

John Coplans (b. 1920)
Self-Portrait (Back no. 10), 1992
Toned gelatin silver print, 2
parts, 73 x 48 (185.4 x 121.9) overall
Purchase, with funds from
The List Purchase Fund and the
Photography Committee
92.114a–b

Joseph Cornell (1903–1972)
Celestial Navigation
Box construction, 9 5/8 x 16 1/4 x 4
(24.4 x 41.3 x 10.2)
60th Anniversary Gift of Estée
Lauder, Inc. 92.24

Sun Box, 1960
Box construction,
10 1/8 x 15 1/4 x 3 1/2 (25.7 x 38.7 x 8.9)
Gift of Howard and Jean
Lipman 91.34.2

Gregory Crewdson (b. 1962)
Untitled, 1993
Cibachrome print, 40 x 30
(101.6 x 76.2) sight
Purchase, with funds from the
Photography Committee 94.86

Susan Crocker (b. 1940)
"Birth"–Tent Rocks, 1988
Gelatin silver print,
19 7/8 x 15 7/8 (50.5 x 40.3)
Gift of Lois B. Torf in honor
of David A. Ross and Elisabeth
Sussman 91.73

Luis Cruz Azaceta (b. 1942)
The Crossing, 1991
Color lithograph, 29 9/16 x 41 1/2
(75.1 x 105.4)
Purchase, with funds from the
Print Committee 94.41

e.e. cummings (1894–1962)
Noise Number 13, 1925
Oil on canvas, 59 9/16 x 42 3/4
(151.3 x 108.6)
Purchase, with funds from the
Painting and Sculpture
Committee 93.98

John Currin (b. 1962)
Skinny Woman, 1992
Oil on canvas, 50 1/8 x 38 1/16
(127.3 x 96.7)
Purchase, with funds from
The List Purchase Fund
and the Painting and Sculpture
Committee 92.30

Jay DeFeo (1929–1989)
Apparition, 1956
Charcoal and chalk on paper,
34 1/16 x 42 (86.5 x 106.7)
Purchase, with funds from the
Photography Committee and
the Drawing Committee 93.104

Applaud the Black Fact, 1958
Collage on paper mounted
on painted canvas,
50 7/16 x 36 1/8 (128.1 x 91.8)
Purchase, with funds from the
Photography Committee and
the Drawing Committee 93.103

Dorothy Dehner (1901–1994)
Charade, 1953
Engraving and aquatint: sheet,
10 x 13 1/16 (25.4 x 33.2);
plate, 4 15/16 x 6 13/16 (12.5 x 17.3)
Purchase, with funds from the
Print Committee 93.85

Elaine de Kooning (1920–1989)
Untitled, c. 1947
Graphite on paper, 11 1/16 x 8 1/2
(28.1 x 21.6)
Purchase, with funds from the
Drawing Committee 92.7

Beauford Delaney (1901–1979)
Untitled, 1948
Oil on canvas, 12 x 16 (30.5 x 40.6)
Partial and promised gift of
Lotte Falkenberg P.5.93

Untitled, 1950
Pastel on paper, 23 15/16 x 18
(60.8 x 45.7)
Purchase, with funds from the
Drawing Committee 91.38

Paris Window, 1953
Chalk on paper, 12 x 9 (30.5 x 22.9)
Partial and promised gift of
Lotte Falkenberg P.6.93

Walter De Maria (b. 1935)
Hard Core, 1969
Two 28-minute 16mm films in a
leather film case, 15 1/4 x 15 1/4 x 1 3/4
(38.7 x 38.7 x 4.4)
Gift of Virginia Dwan 94.79a–c

Charles Demuth (1883–1935)
Eight O'Clock, 1917
Watercolor and graphite on
paper, 8 x 10 1/4 (20.3 x 26)
Gift of Carl D. Lobell 93.108

David Deutsch (b. 1943)
Emerald Green Double World, 1992
Gouache on paper, 9 3/16 x 9 1/8
(23.3 x 23.2)
Purchase, with funds from
the Drawing Committee and
The Norman and Rosita
Winston Foundation, Inc. 92.41

Edwin Dickinson (1891–1978)
Roses, 1939
Graphite on paper, 10 15/16 x
12 15/16 (27.8 x 32.9)
Gift of Mrs. Robert M. Benjamin
in honor of Flora Miller Biddle
91.49.1

Burgoyne Diller (1906–1965)
Untitled, 1938
Woodcut, 10 x 10 (25.4 x 25.4)
Purchase, with funds from the
Print Committee 92.118

Jim Dine (b. 1935)
Night Portrait, 1969
Color lithograph: sheet and
image, 53 1/16 x 37 11/16 (134.8 x 95.7)
Gift of Evelyn and Leonard A.
Lauder 92.87

Red Bathrobe, 1969
Color lithograph: sheet and
image, 53 1/8 x 38 1/4 (134.9 x 97.2)
Gift of Evelyn and Leonard A.
Lauder 92.88

*Self-Portrait:
The Landscape*, 1969
Color lithograph: sheet and
image, 53 15/16 x 37 5/8 (137 x 95.6)
Gift of Evelyn and Leonard A.
Lauder 92.86

Mark di Suvero (b. 1933)
Achilles' Heel, 1969
Welded steel and stainless steel
wire on aluminum base, 35 x
40 1/4 x 40 1/4 (88.9 x 102.2 x 102.2)
Gift of Mrs. Robert M. Benjamin
in honor of Tom Armstrong
91.49.2a–b

Katherine Dreier (1877–1952)
40 Variations, 1934
Lithograph with hand-coloring,
10 5/8 x 24 (27 x 61) irregular
Purchase, with funds from the
Print Committee 92.119

Werner Drewes (1899–1985)
Wild Emotion, 1934
Woodcut: sheet, 11 x 14 7/8 (27.9 x
37.8); image, 9 1/2 x 11 1/2 (24.1 x 29.2)
Purchase, with funds from the
Print Committee 92.120

Moira Dryer (1957–1992)
Portrait of a Fingerprint, 1988
Casein on wood mounted on wood, 48 1/16 x 61 3/16 x 3 1/4 (122.1 x 155.4 x 8.3)
Gift of Barbara and Eugene Schwartz 94.58

Marcel Duchamp (1887–1968)
17 prints from the series *The Large Glass and Related Works*, 1965–66
Etchings, dimensions variable
Gift of Milton and Rosemary Okun 91.74.1–17

Carroll Dunham (b. 1949)
Eight, 1984
Casein, flashe, carbon, graphite, charcoal, ink, and linen tape on walnut and white maple, 36 x 25 1/2 (91.4 x 64.8)
Gift of Daniel Weinberg 93.127

Integration, 1991
Oil, plastic, wax, and styrofoam on canvas, 47 x 60 1/4 (119.4 x 152.7)
Gift of The Interpublic Group of Companies, Inc. 94.57

Mabel Dwight (1876–1955)
Paul Robeson as Emperor Jones, 1930
Color lithograph: sheet, 23 x 16 3/4 (58.4 x 42.5) irregular; image, 14 7/8 x 13 (37.8 x 33)
Purchase, with funds from the Print Committee 93.86

William Eggleston (b. 1937)
Huntsville, Alabama
Color photograph, 20 x 15 7/8 (50.8 x 40.3)
Gift of Virginia M. Zabriskie 91.100.3

Wedgwood Blue, 1979
Bound book of 15 chromogenic prints with text, 10 1/4 x 13 7/16 x 7/8 (26 x 34.1 x 2.2) overall
Purchase, with funds from Joanne Leonhardt Cassullo and the Photography Committee 94.20.1–15

Louis M. Eilshemius (1864–1941)
Dancing Nymphs, 1917
Oil on paper mounted on board, 30 x 39 3/4 (76.2 x 101)
Gift of Bernard Needle 94.30

Nicole Eisenman (b. 1963)
Lemonade Stand, 1994
Oil on canvas, 91 1/8 x 64 (231.5 x 162.6)
Purchase, with funds from Joanne Leonhardt Cassullo 94.66

Elise (1905–1962)
Untitled (Abstract, Ovoids and Lines), c. 1935
Lithograph, 19 x 12 1/2 (48.3 x 31.8)
Purchase, with funds from the Print Committee 92.121

Elevation, 1936
Oil on canvas, 25 1/16 x 30 1/16 (63.7 x 76.4)
Purchase, with funds from the Katherine Schmidt Shubert Purchase Fund 93.21

Jimmy Ernst (1920–1984)
Three Silences, 1975
Oil on canvas, 66 x 76 (167.6 x 193)
Gift of Dallas Ernst 91.70

Barbara Ess (b. 1946)
Untitled, 1985
Color photograph, 28 1/8 x 42 11/16 (71.4 x 108.4)
Purchase, with funds from the Photography Committee 94.61

Mary Fife (b. 1904)
Lovers on a Stoop, 1936
Lithograph: sheet, 15 3/8 x 11 7/8 (39.1 x 30.2); image, 12 7/8 x 9 11/16 (32.7 x 24.6)
Purchase, with funds from the Print Committee 92.122

Larry Fink (b. 1941)
82 Photographs: 1974–82, 1974–82, reprinted in 1983
Portfolio of 82 gelatin silver prints, dimensions variable
Gift of Juliette Singer and Ian Spinks, Lauren Singer, and Sally and Stuart Singer 93.115.1–82

Eric Fischl (b. 1948)
Untitled (Two Figures), 1986
Oil on paper, 16 x 12 (40.6 x 30.5) sight
Partial and promised gift of Laura-Lee and Robert Woods P.8.91

Study for What There Is Between Us, 1992
Watercolor and graphite on paper, 11 5/16 x 14 7/16 (29.4 x 36.7)
Purchase, with funds from the Drawing Committee and The Norman and Rosita Winston Foundation, Inc. 92.42

Audrey Flack (b. 1931)
12 Photographs–1973 to 1983, 1973–83, printed in 1984
Portfolio of 12 dye transfer prints with colophon and introduction, dimensions variable
Gift of Mr. and Mrs. Stuart L. Singer 93.116.1–14

Cornelia M. Foley (b. 1909)
Girl with Calabash, 1937
Wood engraving: sheet, 14 1/8 x 10 1/4 (35.9 x 26); image, 10 1/8 x 7 7/16 (25.7 x 18.9)
Purchase, with funds from the Print Committee 93.87

Robert Frank (b. 1924)
Untitled, Daytona Beach, c. 1955
Gelatin silver print, 15 7/8 x 12 (40.3 x 30.5)
Gift of the artist and Pace/MacGill Gallery 93.52

David Fredenthal (1914–1958)
Fresco Study, 1936
Watercolor on paper mounted on paperboard, 20 x 16 (50.8 x 40.6)
Gift of Ruth Ann Fredenthal 93.109

Lee Friedlander (b. 1934)
Newark, 1963
Gelatin silver print, 13 7/8 x 10 15/16 (35.2 x 27.8)
Gift of Virginia M. Zabriskie 91.100.4

New York City, 1971, 1971
Gelatin silver print, 10 15/16 x 13 7/8 (27.8 x 35.2)
Gift of Virginia M. Zabriskie 91.100.5

Adam Fuss (b. 1961)
Journey, 1992
Cibachrome photogram, 39 9/16 x 29 1/2 (100.5 x 74.9)
Gift of Howard and Katia Read in honor of the Photography Committee 92.102

Untitled (Red Spiral), 1992
Cibachrome photogram, 65 9/16 x 49 5/8 (166.5 x 126)
Purchase, with funds from the Photography Committee 92.72

Charles Garabedian (b. 1923)
Adam and Eve, 1979–80
Watercolor collage, 82 x 59 (208.3 x 149.9) sight
Partial and promised gift of Laura-Lee and Robert Woods P.9.91

Frances H. Gearhart (1869–1958)
Above the Trail, c. 1925
Color woodcut: sheet, 14 9/16 x 12 3/4 (37 x 32.4); image, 12 3/8 x 10 3/8 (31.4 x 26.4)
Purchase, with funds from the Print Committee 93.88

Hugo Gellert (1892–1985)
Free World or Slave World, 1942, from the portfolio *Century of the Common Man*
Color serigraph: sheet, 32 x 20 (81.3 x 50.8), image, 15 1/4 x 13 1/16 (38.7 x 33.2)
Purchase, with funds from the Print Committee 92.123

Steve Gianakos (b. 1938)
Fat Girl Descending Her Staircase, 1987–88
Synthetic polymer on canvas, 72 x 72 3/16 (182.9 x 183.4)
Gift of Beth and James DeWoody 91.33

Gregory Gillespie (b. 1936)
Painter and the Mannequins, 1983
Oil, alkyd, and photocollage on gessoed wood, 25 5/8 x 22 (65.1 x 55.9)
Gift of Bob and Suzanne Cochran 93.141

Frank Gillette
Untitled #7B, 1987, from the series *Chthonic Chimera*
Cibachrome print, 28 1/2 x 22 (72.4 x 55.9)
Gift of Michael Klein 93.142

Untitled #8, 1987, from the series *Chthonic Chimera*
Cibachrome print, 28 1/2 x 22 (72.4 x 55.9)
Gift of Michael Klein 93.144

Sam Gilliam (b. 1933)
Maquette for Golden Element Inside Gold, 600 Yds. of Painted Fabric Constructed on Cable, 1993–94
Color photographs, plastic, and paper mounted on paperboard, 22 1/2 x 18 3/4 (57.2 x 47.6) sight
Gift of the artist 94.59

Robert Gober (b. 1954)
Untitled, 1985
Graphite on paper, 11 x 14 (27.9 x 35.6)
Purchase, with funds from the Drawing Committee and The Norman and Rosita Winston Foundation, Inc. 92.43

Leg with Candle, 1991
Wax, cloth, wood, leather, and human hair, 13 1/2 x 7 x 37 1/2 (34.3 x 17.8 x 95.3)
Purchase, with funds from Robert W. Wilson 92.6

Michael Goldberg (b. 1924)
Untitled, 1951–52
Oil on canvas, 41 1/8 x 54 1/4 (104.5 x 137.8)
Gift of Jeanne Siegel and Elaine G. Weitzen 93.107

Nan Goldin (b. 1953)
The Ballad of Sexual Dependency, 1976–92
690 slides with audiotape, computer disk, and titles, dimensions variable
Purchase, with funds from the Mrs. Percy Uris Bequest, the Painting and Sculpture Committee, and the Photography Committee 92.12~a–b

Siobhan in the Shower, 1991
Cibachrome print,
48 x 36 (121.9 x 91.4) sight
Gift of the artist and
Pace/MacGill Gallery 92.133

Leon Golub (b. 1922)
White Squad I, 1982
Synthetic polymer on canvas,
120 x 184 (304.8 x 467.4) sight
Gift of the Eli Broad Family
Foundation and purchase,
with funds from the
Painting and Sculpture
Committee 94.67

Felix Gonzalez-Torres (b. 1957)
Untitled (Implosion), 1991
Color serigraph, 40 x 30
(101.6 x 76.2)
Purchase, with funds from the
John I. H. Baur Purchase Fund,
the Grace Belt Endowed
Purchase Fund and the Wilfred
P. and Rose J. Cohen Purchase
Fund 91.61

Ron Gorchov (b. 1930)
Way, 1973
Oil on canvas, 81¼ x 74⅞ x 17¾
(206.4 x 190.2 x 45.1)
Gift of Dr. Lawrence Werther
91.88.2

April Gornik (b. 1953)
Downpour, 1992
Pastel and charcoal on paper,
38 1/16 x 50 1/16 (96.7 x 127.2)
Purchase, with funds from the
Drawing Committee and The
Norman and Rosita Winston
Foundation, Inc. 92.44

Adolph Gottlieb (1903–1974)
Untitled, 1942–43
Pastel, charcoal, and gouache
on paper, 25¼ x 19⅛ (64.1 x 48.6)
Gift of Alice and Leo Yamin
91.84.1

Burst I, 1964
Synthetic polymer on paper,
26⅛ x 20 (66.4 x 50.8)
Gift of Sondra Gilman
Gonzalez-Falla 92.100.3

Emmet Gowin (b. 1941)
Edith, Newtown, Pennsylvania,
1974, printed 1980
Selenium-toned gelatin silver
print, 8 x 9 15/16 (20.3 x 25.2)
Gift of the artist and
Pace/MacGill Gallery 93.53

Dan Graham (b. 1942)
New Highway Restaurant, Jersey City, 1967; 2 House Home, Staten Island, New York, 1978, 1967–78
Color photographs mounted
on paperboard, 34⅝ x 25 1/16
(87.9 x 63.7) overall
Purchase, with funds from the
Photography Committee 93.2a–b

Three Linked Cubes/Interior Design for Space Showing Videos, 1986
Wood-framed clear and
two-way mirrored glass panels,
8 panels, 91¼ x 61⅞ x 2¾
(231.8 x 157.2 x 7) each
Gift of The Bohen Foundation
and purchase, with funds
from the Painting and Sculpture
Committee 94.34a–r

John D. Graham (1887–1961)
Head of a Woman, 1944
Oil on canvas, 18 x 14 (45.7 x 35.6)
Gift of Alice and Leo Yamin
91.84.2

Nancy Graves (b. 1940)
Paleograph, 1977
Oil on canvas, 20 x 36 (50.8 x 91.4)
Gift of Mr. and Mrs. Gerard
Manolovici 91.87

Timothy Greenfield-Sanders
(b. 1952)
New York Artists of the Fifties in the Eighties, 1980, printed in 1981
Series of 40 gelatin silver
contact prints, 19⅞ x 15⅞
(50.5 x 40.3) each
Gift of Ruth and Richard Shack
91.56.1–40

Art Critics, 1981
Series of 40 gelatin silver
contact prints, 19 13/16 x 15 15/16
(50.3 x 40.5) each
Gift of Ruth and Richard Shack
91.57.1–40

Chaim Gross (1904–1991)
Seated Female, 1944
Rosewood, 16½ x 5¼ x 4⅜
(41.9 x 13.3 x 11.1)
Gift of Mr. and Mrs. Benjamin
Weiss 91.50.1

Acrobat on Unicycle, c. 1950
Wood, 8¾ x 3¼ x 3¼
(22.2 x 8.3 x 8.3)
Gift of Mr. and Mrs. Benjamin
Weiss 91.50.3

Two Acrobats, 1960
Bronze, 7⅜ x 2¾ x 2½
(18.7 x 7 x 6.4)
Gift of Mr. and Mrs. Benjamin
Weiss 91.50.4

Female Head, 1970
Stone, 4 x 7½ x 5⅛ (10.2 x 19.1 x 13)
Gift of Mr. and Mrs. Benjamin
Weiss 91.50.2a–b

Nancy Grossman (b. 1940)
Collage Pastel #3, 1976
Collage and pastel on paper,
26¼ x 20 1/16 (66.7 x 51)
Gift of Kenneth Schweber 92.85

Group Material (founded 1979)
Bus Placard, 1990
Serigraph on polystyrene,
21 1/16 x 70 1/16 (53.5 x 178)
Purchase, with funds from the
Print Committee 91.41

Philip Guston (1913–1980)
Close-Up, 1969
Synthetic polymer on canvas,
42 x 48 (106.7 x 121.9)
Musa Guston Bequest 92.106

Peter Halley (b. 1953)
The Acid Test, 1991–92
Day-Glo acrylic, Roll-a-Tex,
and synthetic polymer on
canvas, 4 panels, 90⅛ x 182 5/16
(228.9 x 463.1) overall
Purchase, with funds from the
Louis and Bessie Adler
Foundation, Inc. and
the Painting and Sculpture
Committee 92.28a–d

Jane Hammond (b. 1950)
Full House, 1992–93
Engraving with serigraphy,
collaged offset lithography,
and graphite, 78½ x 51
(199.4 x 129.5) sight
Purchase, with funds from the
Print Committee 93.89

David Hammons (b. 1943)
Untitled, 1992
Copper, wire, hair, stone, fabric,
and thread, 60 (152.4) height
Purchase, with funds from the
Mrs. Percy Uris Bequest
and the Painting and Sculpture
Committee 92.128a–u

Hananiah Harari (b. 1912)
Weather Signals, 1938
Etching: sheet, 10½ x 7⅝ (26.7 x
19.4); plate, 6 15/16 x 5½ (17.6 x 14)
Purchase, with funds from the
Print Committee 92.124

Mary Heilmann (b. 1940)
Big Bill, 1987
Tempera and synthetic
polymer on canvas, 43 3/16 x 40 3/16
(109.7 x 102.1)
Gift of Evelyn Meyers 92.26

Robert Heinecken (b. 1931)
Untitled, 1964, from the series
ARE YOU REA, printed 1966
Gelatin silver print,
6 11/16 x 8⅜ (17 x 21.3) irregular
Gift of the artist and
Pace/MacGill Gallery 93.54

ARE YOU REA, 1964–1968
Portfolio of 25 offset lithographs with colophon and text, dimensions variable
Gift of Lilyan S. and Toby Miller 92.97.1–27

Comic Strip for Teenagers, 1967
Ink transfer with graphite and pastel chalk, 4 13/16 x 14 5/8 (12.2 x 37.1) irregular
Gift of Lilyan S. and Toby Miller 92.94

14 or 15 Buffalo Ladies #1, 1969
Color photolithograph: sheet, 17 1/16 x 12 (43.3 x 30.5); image, 12 7/16 x 8 3/16 (31.6 x 20.8)
Gift of Lilyan S. and Toby Miller 92.95

P is for Potatoe Chips, 1971
Photogram with pastel chalk, 4 15/16 x 7 7/8 (12.5 x 20)
Gift of Lilyan S. and Toby Miller 92.96

Robert Henri (1865–1929)
Portrait of a Woman (Gertrude Vanderbilt Whitney?), 1911
Oil on board, 9 1/2 x 7 5/8 (24.1 x 19.4)
Gift of Virginia Zabriskie 92.116

Anthony Hernandez
Landscapes for the Homeless, #17, 1989
Cibachrome print, 30 x 39 15/16 (76.2 x 101.4)
Purchase, with funds from the Photography Committee 94.21

Landscapes for the Homeless, #24, 1990, printed 1994
Cibachrome print, 49 15/16 x 66 15/16 (126.8 x 170)
Purchase, with funds from the Photography Committee 94.22

Hans Hofmann (1880–1966)
Apples, c. 1932
Oil on composition board, 25 1/4 x 30 (64.1 x 76.2)
Gift of Lillian Kiesler in memory of Alice Hodges 91.28

Bouquet, c. 1932
Gouache on paper, 15 5/8 x 11 1/2 (39.7 x 29.2) irregular
Gift of Lillian Kiesler in memory of Alice Hodges 91.27

Harry Holtzman (1912–1987)
Square Volume with Green, 1936–37
Oil on wood mounted on wood, 30 5/8 x 30 3/4 (77.8 x 78.1)
Harriet Rew Wood Bequest 93.126

Charles Houghton Howard (1899–1978)
Hare Corner, 1939
Gouache and graphite on paper, 26 5/8 x 35 7/8 (67.6 x 91.1)
Purchase, with funds from the Katherine Schmidt Shubert Purchase Fund 93.66

Peter Hujar (1934–1987)
Candy Darling On Her Deathbed, 1974
Gelatin silver print, 19 13/16 x 15 7/8 (50.3 x 40.3)
Purchase, with funds from the Photography Committee 93.75

Malcolm Morley, 1976
Gelatin silver print, 19 7/8 x 15 15/16 (50.5 x 40.5)
Purchase, with funds from the Photography Committee 93.77

Gary, 1980
Gelatin silver print, 19 13/16 x 15 13/16 (50.3 x 40.2)
Purchase, with funds from the Photography Committee 93.79

David Wojnarowicz, 1981
Gelatin silver print, 19 13/16 x 15 7/8, (50.3 x 40.3)
Purchase, with funds from the Photography Committee 93.76

Lynn Davis, 1985
Gelatin silver print, 19 3/4 x 15 13/16 (50.2 x 40.2)
Purchase, with funds from the Photography Committee 93.78

Ralph Humphrey (1932–1990)
Untitled, 1966–67
Synthetic polymer and Day-Glo on canvas, 80 x 79 7/8 (203.2 x 202.9)
Gift of Daniel Weinberg 91.72

Bryan Hunt (b. 1947)
Untitled, 1980
Graphite and linseed oil on paper, 22 3/4 x 29 3/4 (57.8 x 75.6)
Gift of Linda and Ronald F. Daitz 92.107

Robert Indiana (b. 1928)
Fire Bridge, 1965
Graphite on paper, 67 5/8 x 67 1/2 (171.8 x 171.5) diagonal
Gift of Judith Selkowitz 91.94

The Golden Five, 1980
5 color serigraphs, 26 3/4 x 26 3/4 (67.9 x 67.9) each
Gift of Stephen L. and Linda G. Singer 93.117a–e

Lewis Iselin (1913–1990)
Maquette for the Whitney Eagle, c. 1953
Painted plaster on wood, 40 1/2 x 42 1/8 x 8 1/2 (102.9 x 107 x 21.6)
Gift of Sally Iselin 91.89

Alfred J. Jensen (1903–1981)
A Perfect Equal Area I, 1960
Oil on canvas, 27 1/8 x 20 1/2 (68.9 x 52.1)
Gift of Lucille Bunin Askin in memory of her parents, Anna Armour Bunin and Henry L. Bunin 91.77

Bill Jensen (b. 1945)
For Alice, 1990–91
Color etching: sheet, 22 5/16 x 21 11/16 (56.7 x 55.1); plate, 14 1/4 x 14 3/16 (36.2 x 36)
Purchase, with funds from the Print Committee 91.42

Jess (b. 1923)
"Handing Me One of the Halves He Spoke the Single Word, Drink," 1969
Oil on canvas mounted on wood, 36 3/4 x 26 1/2 (93.3 x 67.3) overall
Purchase, with funds from the Mrs. Percy Uris Purchase Fund, Mrs. Laila Twigg-Smith, Dr. Jack Chachkes, the John I. H. Baur Purchase Fund, the Wilfred P. and Rose J. Cohen Purchase Fund, the Julia B. Engel Purchase Fund, and gift of Odyssia Skouros 93.20

Jasper Johns (b. 1930)
Studio II, 1966
Oil on canvas, 70 3/8 x 125 1/4 (178.8 x 318.1)
Gift of the family of Victor W. Ganz in his memory 92.4

Voice 2, 1982
Color lithograph, 3 parts, sheet, 35 3/4 x 24 1/4 (90.8 x 61.6); image, 33 7/8 x 23 1/4 (86 x 59.1); sheet, 35 11/16 x 24 5/16 (90.6 x 61.8); image, 33 7/8 x 23 1/8 (86 x 58.7); sheet, 35 11/16 x 24 1/4 (90.6 x 61.6); image, 33 3/4 x 23 1/16 (85.7 x 58.6)
Gift of Flora and Sydney Biddle in honor of Tom Armstrong 91.104a–c

Voice 2, 1983
Lithograph: sheet, 20 11/16 x 26 15/16 (52.5 x 68.4); image, 8 11/16 x 19 5/8 (22.1 x 49.8)
Gift of Kenneth Schweber 92.82

Summer, 1985–91
Color lithograph: sheet, 16 1/4 x 11 1/4 (41.3 x 28.6); image, 9 9/16 x 6 1/4 (24.3 x 15.9)
Purchase, with funds from the Print Committee 91.43

Larry Johnson
Untitled (The Friends You Keep and the Books You Read), 1988
Cibachrome print, 47 3/4 x 89 1/2 (121.3 x 227.3)
Gift of Lisa Phillips and Meyer Vaisman 91.86.1

Jean Kallina (b. 1956)
Montgomery Place, Window #1, 1992
Gelatin silver print, 23 15/16 x 19 7/8 (60.8 x 50.5)
Gift of the artist and Pace/MacGill Gallery 93.55

Alex Katz (b. 1927)
Untitled, 1951
Oil on gessoed masonite, 23 7/8 x 35 7/8 (60.6 x 91.1)
Gift of the artist 93.118

Light As Air, 1987
Unbound book of 12 aquatints with title page, colophon, and text: plate, 8 1/2 x 8 1/2 (21.6 x 21.6) each
Gift of the artist 94.54.1–14a–b

Mike Kelley (b. 1954)
Pansy Metal/Clovered Hoof, 1989
Portfolio of 10 color serigraphs on China silk, dimensions variable
Gift of Julie Sylvester 92.101.1–10

Ellsworth Kelly (b. 1923)
Untitled, 1983
Car-ten steel, 100 x 78 x 3 1/16 (254 x 198.1 x 7.8)
Gift of the artist and Elliat K. Walk 93.68

Rockwell Kent (1882–1971)
Nightmare, c. 1940
Lithograph: sheet, 14 7/8 x 12 7/16 (37.8 x 31.6); image, 10 7/8 x 8 (27.6 x 20.3)
Purchase, with funds fram the Print Committee 92.125

Jon Kessler (b. 1957)
S.W.A.M.P., 1985
Mixed media constructian with lights, matar, and digital computer, 105 x 110 x 47 (266.7 x 279.4 x 119.4) overall
Gift of the Frederick R. Weisman Art Foundatian 91.32.1

Over Stamford, 1989
Photograph on plexiglass with aluminum, lights, and motor, 22 1/2 x 22 1/2 x 8 1/2 (57.2 x 57.2 x 21.6)
Gift of the artist and Luhring Augustine Gallery 93.61

Edward Kienholz (1927–1994)
Untitled American President, 1962
Metal, plastic, fabric, paint, and chain an waad with ceramic base, 60 1/4 x 13 1/2 x 13 1/2 (153 x 34.3 x 34.3) overall
Purchase, with funds fram the Painting and Sculpture Committee 93.99a–b

Untitled (Utility Radio Set), 1983
Color etching and phatolithagraph with collage elements: sheet and image, 24 x 18 1/8 (61 x 46)
Gift of Mary Ellen Meehan 92.3

R. B. Kitaj (b. 1932)
Ellen's Back, 1984
Pastel and charcoal an paper, 30 3/4 x 22 3/8 (78.1 x 56.8)
Gift af Edward L. Gardner in honor of Flara Miller Biddle and the 60th Anniversary af the Whitney Museum af American Art 91.68

William Klein (b. 1928)
Pigeans, Herald Square, 1954, reprint 1984
Gelatin silver print, 11 15/16 x 15 15/16 (30.3 x 40.5)
Gift af Virginia M. Zabriskie 91.100.6

Pray-Sin, New Yark, 1954, reprint c. 1981–84
Gelatin silver print, 11 15/16 x 15 7/8 (30.3 x 40.3)
Gift af Virginia M. Zabriskie 91.100.7

Stickball Dance–New Yark, 1954, reprint 1981
Gelatin silver print, 15 7/8 x 19 15/16 (40.3 x 50.6)
Gift of Virginia M. Zabriskie 91.100.8

Mark Klett (b. 1952)
Gun found in drifting sand, 1987
Gelatin silver print, 15 15/16 x 19 7/8 (40.5 x 50.5)
Gift of the artist and Pace/MacGill Gallery 93.56

Vitaly Komar (b. 1943) and **Alexander Melamid** (b. 1945)
A Suite in Chrame Yellow, 1993
Sequence af 5 paintings, oil on canvas, 54 1/8 x 78 1/8 (137.5 x 198.4) each
Pramised gift af Mr. and Mrs. Jean Deliagre P.1a–e.94

Joseph Kosuth (b. 1945)
Five Words in Green Nean, 1965
Neon tubing, 62 1/8 x 80 5/8 x 6 (157.8 x 204.8 x 15.2) averall
Purchase, with funds from Leonard A. Lauder 93.42a–c

Shigeko Kubota (b. 1937)
Meta-Marcel: Windaw, 1976
Videa manitar, glass, and plywaad, 23 x 31 x 26 (58.4 x 78.7 x 66)
Gift of the Peter Norton Family Foundation 94.39

Robert Kushner (b. 1949)
Lily af the Valley, 1990
Ink, synthetic palymer, and aluminum leaf on paper, 74 x 37 15/16 (188 x 96.4)
Gift of the artist 92.66

Liz Larner (b. 1960)
Mare Cangeries, 1988
Xerax with watercalar an paper, 23 1/2 x 17 1/2 (59.7 x 44.5)
Purchase, with funds fram the Print Committee 91.44

Jonathan Lasker (b. 1948)
Untitled, 1987
Graphite and crayan an paper, 22 1/4 x 30 (56.5 x 76.2)
Purchase, with funds fram the Drawing Cammittee and The Norman and Rosita Winstan Foundation, Inc. 92.45

Paul Laster (b. 1951)
Endless Vayage, 1992
Serigraph, 20 x 26 (50.8 x 66) sight
Gift of Paul Laster and Caren Golden 93.119.1–3

Louise Lawler (b. 1947)
Salan Hadler, 1992–93
Cibachrome print maunted an paperboard, 48 x 57 7/16 (121.9 x 145.9)
Purchase, with funds fram the Photagraphy Committee 94.23

Blanche Lazzell (1878–1956)
Untitled, c. 1920s
Graphite an paper, 10 5/8 x 8 1/4 (27 x 21)
Gift of Martin and Harriette Diamand 92.61

Untitled, c. 1920s
Graphite on paper, 10 5/8 x 8 1/4 (27 x 21)
Gift af Martin and Harriette Diamond 92.62

Untitled, c. 1920s
Graphite on paper, 10 13/16 x 8 7/16 (27.5 x 21.4)
Gift af Martin and Harriette Diamond 92.63

Untitled, c. 1920s
Graphite on paper, 10 5/8 x 8 1/4 (27 x 21)
Gift af Martin and Harriette Diamand 92.65

Annette Lemieux (b. 1957)
Stolen Faces, 1991
Portfolio of color lithographs: left panel, 30 3/16 x 22 1/16 (76.7 x 56); center panel, 30 3/16 x 44 1/16 (76.7 x 111.9); right panel, 30 3/16 x 22 (76.7 x 55.9); calaphon, 30 1/4 x 44 1/16 (76.8 x 111.9)
Purchase, with funds fram the Print Committee 91.45a–d

Zoe Leonard (b. 1961)
Frantal View, Geaffrey Beene Fashion Shaw, 1990
Gelatin silver print, 49 7/8 x 31 1/8 (126.7 x 79.1)
Purchase, with funds fram the Photagraphy Cammittee 92.73

Alfred Leslie (b. 1927)
Dr. Orta, 1960
Oil on canvas, 36 x 60 (91.4 x 152.4)
Gift af Sylvia Winifred Staub in commemoration af the past-World War II Abstract Expressionists 93.129

Barry Le Va (b. 1941)
Munich-Africa-Masks-Matrixes-Burials-Bankers, 1993
Spray paint and paper an paper, 22 1/4 x 30 (56.5 x 76.2)
Purchase, with funds from The Dorothea L. Leonhardt Foundatian, Inc. 94.15

Sherrie Levine (b. 1947)
Untitled (Chair Seat) #2, 1986
Casein on wood, 17 3/8 x 19 5/8 x 1 7/8 (44.1 x 49.8 x 4.8)
Gift af Barbara and Eugene Schwartz 93.111

"La Fortune" (After Man Ray: 4), 1990
Felt and mahagany, 33 x 110 x 60 (83.8 x 279.4 x 152.4)
Purchase, with funds fram Joanne Leonhardt Cassulla, Beth Rudin DeWaady, Eugene Schwartz, and Rabert Sosnick 92.1

David Levinthal (b. 1949)
Untitled, 1977, from the series *Hitler Maves East*
Kadalith print, 10 x 8 (25.4 x 20.3)
Purchase, with funds fram The Sondra and Charles Gilman Jr. Faundatian, Inc., the Rabert Mapplethorpe Foundatian, Inc., and the Richard and Dorothy Rodgers Fund 93.59

Untitled, 1989
Internal dye diffusion transfer print, 30 1/2 x 22 (77.5 x 55.9)
Purchase, with funds from The Sondra and Charles Gilman Jr. Foundation, the Rabert Mapplethorpe Faundation, Inc., and the Richard and Darathy Radgers Fund 93.60

Norman Lewis (1909–1979)
Untitled, c. 1944
Graphite and ink an paper, 19 1/8 x 24 (48.6 x 61)
Purchase, with funds fram the Drawing Cammittee 92.130

Sol LeWitt (b. 1928)
Camposite Series (Set af 5), 1970
Series of 5 calar serigraphs, dimensions variable
Gift of Virginia Dwan 92.53.1–5

Harizantal Campasite Color Screen, 1970
Color serigraph, sheet, 18 x 40 (45.7 x 101.6); image, 12 1/16 x 33 3/4 (30.6 x 85.7)
Gift of Virginia Dwan 92.54

Black Gouache, 1991
Gauache an paper, 13 15/16 x 11 (35.4 x 27.9)
Purchase, with funds from the Drawing Cammittee 92.8

Glenn Ligon (b. 1960)
Untitled (I Am Nat Tragically Colored), 1990
Oil stick and gesso on panel, 80 x 30 1/16 x 1 1/2 (203.2 x 76.4 x 3.8)
Promised gift af The Bohen Foundatian in hanar af Tam Armstrong P.3.91

Untitled (I Da Not Always Feel Calored), 1990
Oil stick and gesso an panel, 80 x 30 1/16 x 1 1/2 (203.2 x 76.4 x 3.8)
Pramised gift af The Bohen Foundation in hanar af Tam Armstrong P.2.91

Untitled (Black Like Me), 1992
Oil stick an paper, 23 7/8 x 20 3/16 (60.6 x 51.3)
Purchase, with funds fram the Drawing Committee 93.28

Untitled (I am an invisible man), 1992
Soft ground etching, aquatint, spit bite, and lift ground: sheet, 25⅛ x 17 7/16 (63.8 x 44.3); plate, 23 7/16 x 15 13/16 (59.5 x 40.2)
Purchase, with funds from the Neysa McMein Purchase Award and the Grace Belt Endowed Purchase Fund 93.35.3

Untitled (I am an invisible man. No), 1992
Soft ground etching, aquatint, spit bite, and lift ground: sheet, 25⅛ x 17 7/16 (63.8 x 44.3); plate, 23½ x 15⅞ (59.7 x 40.3)
Purchase, with funds from the Neysa McMein Purchase Award and the Grace Belt Endowed Purchase Fund 93.35.4

Untitled (I Do Not Always Feel Colored), 1992
Soft ground etching, aquatint, spit bite, and lift ground: sheet, 25⅛ x 17⅜ (63.8 x 44.1); plate, 23 9/16 x 15 13/16 (59.8 x 40.2)
Purchase, with funds from the Neysa McMein Purchase Award and the Grace Belt Endowed Purchase Fund 93.35.2

Untitled (I Feel Most Colored When I Am Thrown Against a Sharp White Background), 1992
Soft ground etching, aquatint, spit bite, and lift ground: sheet, 25⅛ x 17¾ (63.8 x 44.1); plate, 23½ x 15 13/16 (59.7 x 40.2)
Purchase, with funds from the Neysa McMein Purchase Award and the Grace Belt Endowed Purchase Fund 93.35.1

Runaways, 1993
Series of ten photolithographs, 16 x 12 (40.6 x 30.5) each
Gift of the Peter Norton Family Foundation 94.29.1–10

Narratives, 1993
Series of nine photoetchings on chine collé, dimensions variable
Gift of the Peter Norton Family Foundation 94.49.1–9

Seymour Lipton (1903–1986)
Untitled, c. 1930s
Crayon on paper, 10 15/16 x 8⅜ (27.8 x 21.3)
Gift of Alan and Michael Lipton 91.103.3

Untitled, c. 1940
Graphite on paper, 11 x 8½ (27.9 x 21.6)
Gift of Alan and Michael Lipton 91.103.2

Untitled, 1955
Oil crayon on paper, 10 15/16 x 8½ (27.8 x 21.6)
Gift of Alan and Michael Lipton 91.103.1

Robert Lobe (b. 1945)
Monte Pozzoni, 1990
Hand colored engraving: sheet, 54⅛ x 38¾ x ½ (137.5 x 98.4 x 1.3) irregular
Purchase, with funds from the Print Committee 93.36

Robert Longo (b. 1953)
Untitled, 1981, from the series *Men in the Cities*
Graphite on paper, 93½ x 58¼ (237.5 x 148)
Gift of Estelle Schwartz in honor of her parents, Dora and Abe Cohen 91.55

Body of a Comic, 1984
Steel drums with motor and timer, 120 x 11.4 x 48 (304.8 x 289.6 x 121.9) overall
Gift of Raymond J. Learsy, by exchange 91.59.2a–f

Nan Lurie (b. 1910)
Promised Land, 1941–42
Lithograph: sheet, 16 x 23 (40.6 x 58.4) irregular; image, 11 7/16 x 15 (29.1 x 38.1)
Purchase, with funds from the Print Committee 93.90

Sally Mann (b. 1951)
Gorjus, 1989
Gelatin silver print, 19 15/16 x 23 13/16 (50.6 x 60.5)
Promised gift of The Bohen Foundation P.5.92

Naptime, 1989
Gelatin silver print, 19 15/16 x 23⅞ (50.6 x 60.6)
Promised gift of The Bohen Foundation P.4.92

Sorry Game, 1989
Gelatin silver print, 19 15/16 x 23 13/16 (50.6 x 60.5)
Promised gift of The Bohen Foundation P.6.92

Virginia at 5, 1990, printed 1993
Gelatin silver print, 19 13/16 x 23⅞ (50.3 x 60.6)
Purchase, with funds from the Rosenstiel Foundation 93.45

Black Eye, 1991, printed 1993
Gelatin silver print, 19⅝ x 23 15/16 (49.8 x 60.8)
Purchase, with funds from the Rosenstiel Foundation 93.46

Robert Mapplethorpe (1946–1989)
Patti Light–Patti Dark, 1978
Gelatin silver print, 3 parts: 19⅞ x 15 9/16 (50.5 x 39.5); 19⅞ x 15¾ (50.5 x 40); 19¾ x 15 15/16 (50.2 x 40.5)
Gift of Robert P. Miller and Sarah Wittenborn Miller in memory of Robert Mapplethorpe 92.16a–d

Brice Marden (b. 1938)
Bridge Study, 1991
Ink and gouache on paper, 26 15/16 x 34 7/16 (68.4 x 87.5)
Purchase, with funds from the Drawing Committee and The Norman and Rosita Winston Foundation, Inc. 92.27

John Marin (1870–1953)
Movement in Reds, Cobalt, Green, Blue and Umber, 1950
Oil on canvas, 22 x 28⅛ (55.9 x 71.4)
60th Anniversary Gift of Charles Simon in memory of Glenn O. Coleman 91.52a–b

Marisol (b. 1930)
Shoe and Hand, 1964
Lithograph: sheet and image, 25 3/16 x 20 1/16 (64 x 51)
Gift of Ruth and Richard Shack 91.63.1

Five Hands One Finger, 1970
Lithograph: sheet, 40 3/16 x 27 9/16 (102.1 x 70); image, 23¾ x 17¾ (60.3 x 45.4)
Gift of Schweber Brothers Investment Group 92.84

Agnes Martin (b. 1912)
Untitled, 1963
Ink and wash on paper: sheet, 11 13/16 x 11 15/16 (30 x 30.3); image, 8 3/16 x 8¼ (20.8 x 21)
Gift of the Walter family in honor of May E. Walter 91.29

The Islands, 1979
Series of 12 paintings, gesso, synthetic polymer, and graphite on canvas, 72 x 72 (182.9 x 182.9) each
Purchase, with funds from The Sondra and Charles Gilman, Jr. Foundation, Inc. and Evelyn and Leonard A. Lauder 93.110a–l

Untitled #9, 1990
Synthetic polymer and graphite on canvas, 72 x 72 (182.9 x 182.9)
Gift of the American Art Foundation 92.60

Alice Trumbull Mason (1904–1971)
Paradox #5, 1969
Oil on canvas, 15 15/16 x 16 (40.5 x 40.6)
Gift of Alice and Leo Yamin 91.84.3

Gordon Matta-Clark (1945–1978)
Conical Intersect, 1975
Cibachrome print, 39 13/16 x 29 15/16 (101.1 x 76)
Purchase, with funds from the Photography Committee 92.71

Suzanne McClelland (b. 1959)
Flee Advice, 1991
Artist book, 5⅛ x 5 15/16 x ½ (13 x 15.1 x 1.3) overall
Purchase, with funds from the Library through the Benjamin Weiss Bequest 93.37

someday, 1992
Synthetic polymer, clay, charcoal, and gesso on canvas, 72 x 72 (182.9 x 182.9)
Purchase, with funds from the Painting and Sculpture Committee 92.31

They, 1992–93
Gesso and enamel on paper, 29¾ x 22⅜ (75.9 x 56.8)
Purchase, with funds from the Thomas Fountain Purchase Fund and the Drawing Committee 93.30

Ann McCoy (b. 1946)
The Underworld, 1980
Lithograph with hand-coloring, diptych, 41⅞ x 30 (106.4 x 76.2) each
Gift of Stephen L. and Linda G. Singer 93.120a–b

David McDermott (b. 1952)
and **Peter McGough** (b. 1958)
Still Life of Waxed Fruit in an Exotic Set, 1897, 1992
Cyanotype, 9 5/16 x 7 1/2 (23.7 x 19.1) sight
Gift of Anne and Joel Ehrenkranz 93.3

Mildred McMillen (1884–1940)
House Tops, 1918
Linoleum cut: sheet, 20 5/16 x 17 11/16 (51.6 x 44.9) irregular; image, 17 3/16 x 14 11/16 (43.7 x 37.3) irregular
Purchase, with funds from the Print Purchase Fund and the Print Committee 94.42

Ana Mendieta (1948–1985)
Untitled, 1977, from the series *Fetish*
Color photograph mounted on paperboard, 20 x 13 1/4 (50.8 x 33.7)
Purchase, with funds from the Photography Committee 92.112

Untitled, 1979, from the series *Silueta*
Color photograph mounted on paperboard, 20 1/16 x 13 1/16 (51 x 33.2)
Purchase, with funds from the Photography Committee 92.113

Ray Metzker (b. 1931)
Torso I, 1965
20 gelatin silver prints mounted on painted wood, mounted on fabric-covered masonite, 14 9/16 x 12 1/2 x 5/16 (37 x 31.8 x .8) overall
Gift of Lilyan S. and Toby Miller 94.25

Torso II, 1965
Gelatin silver prints mounted on painted wood, 14 1/2 x 12 9/16 x 13/16 (36.8 x 31.9 x 2.1) overall
Gift of Lilyan S. and Toby Miller 94.26

Nude Composite, 1966, reprinted 1989
7 gelatin silver prints mounted on paperboard mounted on painted wood, 32 1/8 x 21 1/8 x 1 (81.6 x 53.7 x 2.5) overall
Gift of Lilyan S. and Toby Miller 94.24

Nude (Flashed) Torso, 1966
140 gelatin silver prints mounted on plexiglass, 32 x 30 (81.3 x 76.2) overall
Gift of Lilyan S. and Toby Miller 92.93

Joel Meyerowitz (b. 1938)
Interior Provincetown, 1977
Ektacolor print, 13 15/16 x 10 15/16 (35.4 x 27.8)
Gift of Virginia M. Zabriskie 91.100.9

John Miller (b. 1954)
Untitled, 1988
Synthetic polymer, modeling paste, and plastic model on styrofoam, plastic screen, and papier mâché, 33 1/2 x 48 1/2 x 44 1/8 (85.1 x 123.2 x 112.1)
Purchase, with funds from the Painting and Sculpture Committee 94.35

Richard Misrach (b. 1949)
Bravo 20, Red Crater, 1986, printed 1993
Chromogenic print mounted on paperboard, 40 1/8 x 50 1/8 (101.9 x 127.3)
Purchase, with funds from The Sondra and Charles Gilman Jr. Foundation, Inc. 93.72

Waiting, Edward's Air Force Base, 1987
Chromogenic print mounted on paperboard, 40 15/16 x 49 15/16 (104 x 126.8)
Purchase, with funds from the Photography Committee 93.73

Joan Mitchell (1926–1992)
Untitled, 1960
Color serigraph: sheet, 20 x 16 1/8 (50.8 x 41); image, 17 1/4 x 13 1/4 (43.8 x 33.7)
Purchase, with funds from the Print Purchase fund and the Print Committee 93.38

Pastel, 1991
Pastel on paper, 47 5/8 x 31 9/16 (121 x 80.2)
Gift of Robert Miller, John Cheim and Jean Fournier 92.89

Donald Moffett (b. 1955)
Nom de Guerre: Truffles, 1991, from the series *Gays in the Military*
Transfer type on offset lithograph, 10 3/4 x 8 1/4 (27.3 x 21)
Gift of Emily Leland Todd 93.50

Malcolm Morley (b. 1931)
American Sailor Looking Back on Greek Antiquity, 1986
Watercolor on paper, 27 7/8 x 39 3/4 (70.8 x 101) irregular
Purchase, with funds from the Drawing Committee 93.29

Gypsy, 1992
Oil on canvas, 78 x 109 (198.1 x 276.9) sight
Partial purchase and promised gift of Judie and Howard L. Ganek P.2.93

Robert Morris (b. 1931)
Untitled, 1965
Painted composition board, cord, and wire brush, 30 x 96 x 3 7/8 (76.2 x 243.8 x 9.8) overall
Gift of Howard and Jean Lipman 91.34.3a–d

Mark Morrisroe (1959–1989)
Untitled (Self-Portrait Standing in the Shower), 1981
Cibachrome print, 20 x 16 (50.8 x 40.6)
Purchase, with funds from the Photography Committee 94.83

I Dream of Jeannie (Stephen Tashjian's Head), 1983
Cibachrome print, 20 x 16 (50.8 x 40.6)
Purchase, with funds from the Photography Committee 94.84

Ed Moses (b. 1926)
Ill. Hegemann 167, 1971
Colored pigment and resin on canvas, 88 1/2 x 111 3/4 (224.8 x 283.8)
Gift of Milton and Rosemary Okun 91.75

Spectra Tres Ojos, 1989
Oil and synthetic polymer on canvas, 78 x 132 1/8 (198.1 x 335.6)
Gift of Laila and Thurston Twigg-Smith 91.25a–b

Wagu #2, 1993
Oil, synthetic polymer, and shellac on canvas, 74 5/8 x 59 15/16 (189.5 x 152.2)
Gift of the artist 93.49

Arthur G. Murphy (1906–1991)
Bridge Pylon, 1936
Lithograph: sheet, 21 3/16 x 15 1/16 (53.8 x 38.3) irregular; image, 15 3/8 x 11 1/8 (39.1 x 28.3)
Purchase, with funds from the Print Committee 94.43

Catherine Murphy (b. 1946)
Ladder, Cloudy Day, 1992
Graphite on paper, 24 5/16 x 21 7/16 (61.8 x 54.5)
Gift of the American Academy of Arts and Letters; Hassam, Speicher, Betts and Symons Funds 93.19

Rope, 1993
Graphite on paper, 23 1/4 x 28 1/2 (59.1 x 72.4)
Purchase, with funds from the Drawing Committee 93.8

Elizabeth Murray (b. 1940)
Untitled, 1984
Pastel on 2 joined sheets of paper, 15 3/8 x 43 5/16 (39.1 x 110) overall
Gift of Thea Westreich 91.92.2

Her Story, 1988–90
Unbound illustrated book of 13 graphics, color etching and lithograph: sheet, 11 1/4 x 17 3/4 (28.6 x 45.1) irregular; 11 1/4 x 8 7/8 (28.6 x 22.5) folded, irregular
Purchase, with funds from the Wilfred P. and Rose J. Cohen Purchase Fund, The List Purchase Fund and the Print Committee 91.26.1–16

Bruce Nauman (b. 1941)
Six Inches of My Knee Extended to Six Feet, 1967
Fiberglass, 68 1/2 x 5 3/4 x 3 7/8 (174 x 14.6 x 9.8)
Partial and promised gift of Robert A. M. Stern P.14.91

Second Poem Piece, 1969, recreated 1992
Steel, 1/2 x 60 1/8 x 60 1/8 (1.3 x 152.7 x 152.7)
Gift of Ileana Sonnabend 92.103

Alice Neel (1900–1984)
Still Life, Rose of Sharon, 1973
Oil on canvas, 40 1/8 x 30 1/8 (101.9 x 76.5)
Arthur M. Bullowa Bequest 93.69

Manuel Neri (b. 1930)
Untitled, c. 1976
Plaster on wood base, 65 x 17 x 29 1/2 (165.1 x 43.2 x 74.9)
Gift of Charles Cowles 91.101

Louise Nevelson (1899–1988)
Untitled, 1972
Cut paper collage, 32 1/8 x 20 3/16 (81.6 x 51.3)
Gift of Kenneth Schweber 92.83

Moon Passage, 1976
Lithograph and etching with embossed collage: sheet, 18 7/16 x 16 15/16 (46.8 x 43); image, 6 15/16 x 7 3/8 (17.6 x 18.7)
Gift of Jane L. Richards 92.117

Arnold Newman (b. 1918)
Yasuo Kuniyoshi, New York City, 1941
Gelatin silver print, 7 7/8 x 9 15/16 (20 x 25.2)
Gift of Mr. and Mrs. Benjamin Weiss 91.50.5

Alfred Stieglitz and Georgia O'Keeffe, 1944
Gelatin silver print, 9 15/16 x 7 15/16 (25.2 x 20.2)
Gift of Mr. and Mrs. Benjamin Weiss 91.50.6

John Newman (b. 1952)
Untitled (Drawing for Mother Tongue), 1984
Chalk, charcoal, and graphite on paper, 60 x 84 (152.4 x 213.4)
Gift of Paul F. Walter 94.28

Fold Out, 1985, from the *First Bank of Minneapolis Portfolio*
Color lithograph and etching, 40 x 30 (101.6 x 76.2)
Purchase, with funds from the Print Committee 94.45

Twist in Turn, 1990
Color lithograph: sheet, 46 x 40 5/8 (116.8 x 103.2) sight; image, 41 3/4 x 36 5/8 (106 x 93) sight
Purchase, with funds from the Print Committee 94.44

Isamu Noguchi (1904–1988)
Paris Abstraction, 1927–28
Gouache on paper, 25 11/16 x 19 11/16 (65.2 x 50)
Gift of The Isamu Noguchi Foundation, Inc. 94.31

Paris Abstraction, 1927–28
Gouache on paper,
25 11/16 x 19 3/4 (65.2 x 50.2)
Gift of The Isamu Noguchi Foundation, Inc. 94.32

Paris Abstraction, 1927–28
Gouache on paper,
25 5/8 x 19 3/4 (65.1 x 50.2)
Gift of The Isamu Noguchi Foundation, Inc. 94.33

Celebration, c. 1952
Bronze, 17 13/16 x 20 x 1 1/2
(45.2 x 50.8 x 3.8)
Gift of Howard and Jean Lipman 91.34.4

Cady Noland (b. 1956)
Church and Boyfriend; Patty of Communion, William Jr.; Tanya, Patty with Barbara Walters, 1991
Serigraph: top, 32 1/8 x 44 1/16 (81.6 x 111.9); middle, 32 1/16 x 44 (81.4 x 111.8); bottom, 32 1/8 x 44 1/8 (81.6 x 112.1)
Purchase, with funds from the Print Committee and the Print Purchase Fund 91.46a–c

Barbara Norfleet (b. 1926)
Private House, The Bahamas, 1982, from the portfolio *All The Right People*
Selenium-toned gelatin silver print, 15 7/8 x 19 13/16 (40.3 x 50.3)
Purchase, with funds from the Photography Committee 94.62

Georgia O'Keeffe (1887–1986)
Morning Sky, 1916
Watercolor on paper, 8 7/8 x 12 (22.5 x 30.5)
Purchase, with funds from The Lauder Foundation–Leonard and Evelyn Lauder Fund, Gilbert and Ann Maurer, and the Drawing Committee 94.69

Music–Pink and Blue II, 1919
Oil on canvas, 35 x 29 1/8 (88.9 x 74)
Gift of Emily Fisher Landau in honor of Tom Armstrong 91.90

Claes Oldenburg (b. 1929)
Braselette, 1961
Painted plaster, muslin, and wire, 41 x 30 1/4 x 4 (104.1 x 76.8 x 10.2) overall
Gift of Howard and Jean Lipman 91.34.5

Alphabet in Form of a Good Humor Bar, 1970
Color offset lithograph, 29 x 20 (73.7 x 50.8) sight
Gift of Joan and Geoffrey Clements 94.55

Ten Days to Change the World (Poster for Youth International Party), 1972
Offset lithograph: sheet and image, 28 13/16 x 22 (73.2 x 55.9)
Gift of Ruth and Richard Shack 91.63.2

Catherine Opie (b. 1961)
Mike and Sky, 1992
Ilfocolor chromogenic print, 20 x 16 (50.8 x 40.6)
Purchase, with funds from the Photography Committee 94.63

Self-Portrait, 1993
Fujicolor chromogenic print mounted on paperboard, 39 5/8 x 29 15/16 (100.6 x 76)
Purchase, with funds from the Photography Committee 94.64

Dennis Oppenheim (b. 1938)
Accumulation Cut, 1968
3 chromogenic prints, 2 gelatin silver prints, hand-stamped topographic map, and text mounted on paperboard, dimensions variable
Gift of the artist 93.147a–g

Direct Seeding–Concelled Crop, 1969
Chromogenic prints, gelatin silver prints, topographic map, and text mounted on masonite, dimensions variable
Gift of the artist 93.146a–f

Rocked Circle, 1970–71
Chromogenic prints, gelatin silver prints, and collage mounted on paperboard, 40 x 60 (101.6 x 152.4)
Gift of the artist 93.145

Ground Gel, 1972
Ink, chromogenic prints, and gelatin silver prints mounted on paperboard, 41 5/16 x 92 1/16 (104.9 x 233.8) overall
Gift of the artist 93.128a–b

Pepón Osorio (b. 1955)
Angel: The Shoe Shiner, 1993
Painted wood, rubber, fabric, glass, ceramic, shells, painted cast iron, 2 video monitors, 2 color videotapes, hand-tinted photographs, paper, and mirror, dimensions variable
Purchase, with funds from the Painting and Sculpture Committee 93.100a–d

Alfonso Ossorio (1916–1990)
Post-Pentecost, 1958
Oil, enamel, and plaster on composition board, 95 3/4 x 47 3/4 (243.2 x 121.3)
Gift of Mr. and Mrs. Frederic Ossorio 92.51

Tom Otterness (b. 1952)
The Boating Party, 1982–91, from the series *The New World*
Glass-fiber-reinforced concrete, 24 3/4 x 103 1/4 x 16 (62.9 x 262.3 x 40.6)
Gift of Carolyn and Brooke Alexander and Kiki Smith in honor of Tom Armstrong 91.53

Tony Oursler (b. 1957)
Crying Doll (Flowered), 1993
Cloth, wood, and video projection, 20 x 17 x 15 50.8 x 43.2 x 38.1) sight
Gift of Mr. and Mrs. Sam Feldman, Lois Plehn, and Marcia May 93.67

Nam June Paik (b. 1932)
Untitled
Mixed media, 8 7/8 x 5 1/2 x 2 (22.5 x 14 x 5.1) overall
Gift of the artist 94.82a–b

Evolution/Revolution/Resolution, 1989
Portfolio of 8 color lithographs with etching, title page, colophon, and text, dimensions variable
Purchase, with funds from the Print Committee 94.46.1–12

Fin de Siècle II, 1989
201 television sets with 4 laser discs, 480 x 168 x 60 (1219.2 x 426.7 x 152.4)
Gift of Laila and Thurston Twigg-Smith 93.139

Allen in Vision, 1990
Portfolio of 7 color serigraphs, dimensions variable
Gift of Bunty and Tom Armstrong 93.124.1–9a–b

Ed Paschke (b. 1939)
Prunella, 1973
Oil and enamel on canvas, 60 3/16 x 38 3/16 (152.9 x 97)
Gift of Byron R. Meyer in honor of Flora Miller Biddle and the 60th Anniversary of the Whitney Museum of American Art 91.71

Izhar Patkin (b. 1955)
She Is Flesh and Blood, Just Like Her Man, 1983
Enamel on tulle and painted wood, 111 x 84 1/16 (281.9 x 213.5)
Gift of Irwin Schloss 92.67

Philip Pearlstein (b. 1924)
Palatine #6, 1959
Ink on paper, 21 5/8 x 18 1/16 (54.9 x 45.9)
Gift of Mr. and Mrs. Benjamin Weiss 92.69.4

Reclining Female Nude, 1961
Ink on paper, 14 x 16 7/8 (35.6 x 42.9)
Gift of Mr. and Mrs. Benjamin Weiss 92.69.2

Reclining Male Nude, 1961
Ink on paper, 10 13/16 x 13 7/8 (27.5 x 35.2)
Gift of Mr. and Mrs. Benjamin Weiss 92.69.3

Study for Two Reclining Female Models, One on Floor, One on Iron Bench, 1972
Watercolor on paper, 22 3/8 x 29 7/8 (56.8 x 75.9)
Gift of Thea Westreich and Ethan J. Wagner 93.121

Jane Peterson (1876–1965)
Trees, Tiffany Estate, Long Island, 1920
Gouache and charcoal on paper, 18 x 23 15/16 (45.7 x 60.8)
Gift of Caryl and Martin Horwitz 91.95.1

Girls Dancing on Lawn, c. 1920
Gouache on paper, 18 x 24 (45.7 x 61)
Gift of Caryl and Martin Horwitz 91.95.2

Judy Pfaff (b. 1946)
Nella Popilla, 1991
Drypoint, etching, lift ground, and spit bite: sheet, 13 15/16 x 67 5/8 (35.4 x 171.8) irregular; image, 5 3/4 x 61 15/16 (14.6 x 157.3)
Gift of Beth Rudin DeWoody 93.43

Jack Pierson (b. 1960)
Neon Baltimore, 1985, printed 1990–93
Ektacolor print, 39 15/16 x 30 (101.4 x 76.2)
Purchase, with funds from the Robert Mapplethorpe Foundation, Inc. 93.48

Untitled (Birds on a Wire), 1992
Oil stick and graphite on paper, 16 15/16 x 14 1/16 (43 x 35.7)
Purchase, with funds from the Drawing Committee 93.31

(I Really Don't Know Clouds) At All, 1993
Ektacolor print mounted on paperboard, 39 15/16 x 29 15/16 (101.4 x 76)
Purchase, with funds from Anne and Joel Ehrenkranz 93.22

Jerry in the Dressing Room, 1993
Ektacolor print, 30 x 40 (76.2 x 101.6)
Purchase, with funds from the Robert Mapplethorpe Foundation, Inc. 93.47

Adrian Piper (b. 1948)
Out of the Corner, 1990
64 gelatin silver prints and 17 videotapes: a) gelatin silver prints, 14 x 11 (35.6 x 27.9) each; b) 17 videotapes, 3/4 (1.9) each
Gift of the Peter Norton Family Foundation 94.38a–ffff

Lari Pittman (b. 1952)
Untitled #9 (A Decorated Chronology of Insistence and Resignation), 1992–93
Synthetic polymer and enamel on wood, 3 units, 168 x 96 (426.7 x 243.8) overall
Purchase, with funds from the Katherine Schmidt Shubert Purchase Fund, the John I.H. Baur Purchase Fund, and gift of Rosamund Felsen and Jay Gorney 93.44a–c

Untitled #16 (A Decorated Chronology of Insistence and Resignation), 1993
Synthetic polymer, enamel, and glitter on wood, 84 x 60 1/16 (213.4 x 152.6)
Gift of Peter Norton 93.130

Rona Pondick (b. 1952)
Milk, 1989
Plastic, wax, resin, papertowels, and baby bottles, 22 1/2 x 55 x 28 1/2 (57.2 x 139.7 x 72.4) overall
Purchase, with funds from Dr. Jack E. Chachkes, Linda and Ronald F. Daitz and William S. Ehrlich 94.87a–b

Richard Prince (b. 1949)
Spiritual America, 1983
Ektacolor print, 24 x 21 (61 x 53.3)
Gift of an anonymous donor 91.86.2

Velvet Beach, 1984–85
Ektacolor print, 86 x 48 (218.4 x 121.9) sight
Promised gift of an anonymous donor P.1.92

The Leopard Joke, 1989
Synthetic polymer and serigraph on canvas, 116 1/4 x 96 1/8 (295.3 x 244.2) overall
Promised gift of an anonymous donor P.2a–b.92

(No Title), 1991
Portfolio of 12 color lithographs with colophon, dimensions variable
Purchase, with funds from the Print Committee 92.37.1–13

Martin Puryear (b. 1941)
Untitled, 1990
Pastel and charcoal on paper, 19 15/16 x 29 (50.6 x 73.7)
Purchase, with funds from the Drawing Committee 93.32

Mel Ramos (b. 1935)
Annie and the Auk, 1969, from the portfolio *Leta and the Swan*
Color lithograph and photomezzotint, 28 x 22 3/8 (71.1 x 56.8)
Gift of Ruth and Richard Shack 94.5

Balled Eagle, 1969, from the portfolio *Leta and the Swan*
Color lithograph and photomezzotint, 28 1/16 x 22 3/8 (71.3 x 56.8)
Gift of Ruth and Richard Shack 94.3

Currasow, 1969, from the portfolio *Leta and the Swan*
Color lithograph and photomezzotint: sheet and image, 22 7/16 x 28 1/16 (57 x 71.3)
Gift of Ruth and Richard Shack 94.8

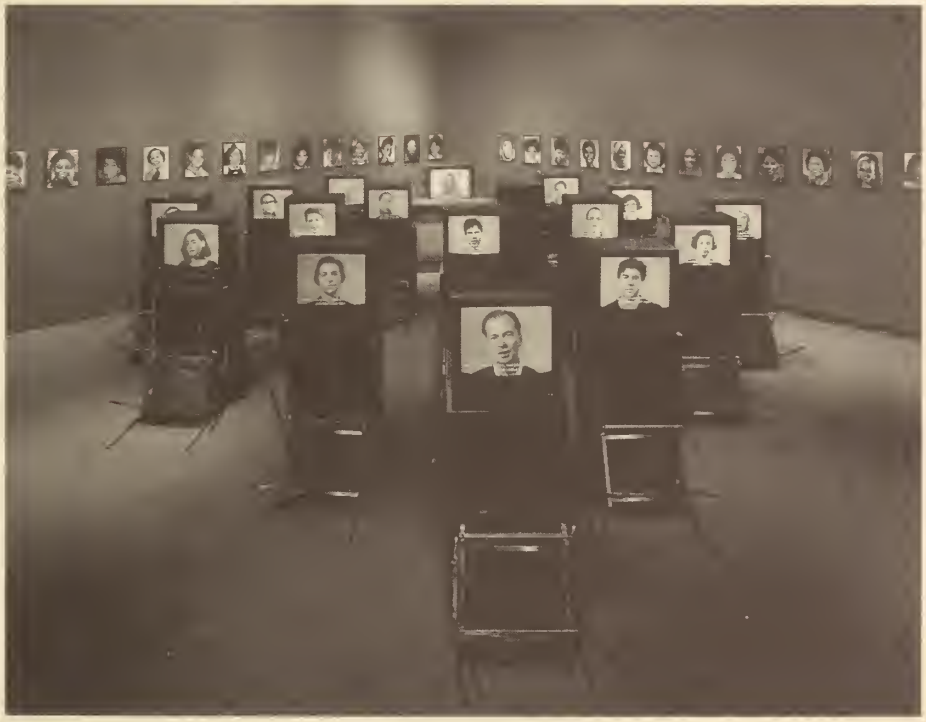
Eagle Beaver, 1969, from the portfolio *Leta and the Swan*
Color lithograph and photomezzotint: sheet, 28 x 22 5/16 (71.1 x 56.7); image, 26 x 20 (66 x 50.8)
Gift of Ruth and Richard Shack 94.2

Fly Catcher, 1969, from the portfolio *Leta and the Swan*
Color lithograph and photomezzotint: sheet, 27 3/4 x 22 5/16 (70.5 x 56.7); image, 26 x 20 (66 x 50.8)
Gift of Ruth and Richard Shack 94.1

Judy and the Jaeger, 1969, from the portfolio *Leta and the Swan*
Color lithograph and photomezzotint, 28 x 22 1/4 (71.1 x 56.5)
Gift of Ruth and Richard Shack 94.4

Toucan Better Than One, 1969, from the portfolio *Leta and the Swan*
Color lithograph and photomezzotint: sheet, 22 3/16 x 28 (56.4 x 71.1); image, 22 1/4 x 26 (56.5 x 66)
Gift of Ruth and Richard Shack 94.6

Augusta Rathbone (1897–1990)
Desolation Valley, c. 1930
Etching and color aquatint: sheet, 19 15/16 x 13 (50.6 x 33) irregular; plate, 12 9/16 x 9 3/4 (31.9 x 24.8)
Purchase, with funds from the Print Committee 93.91

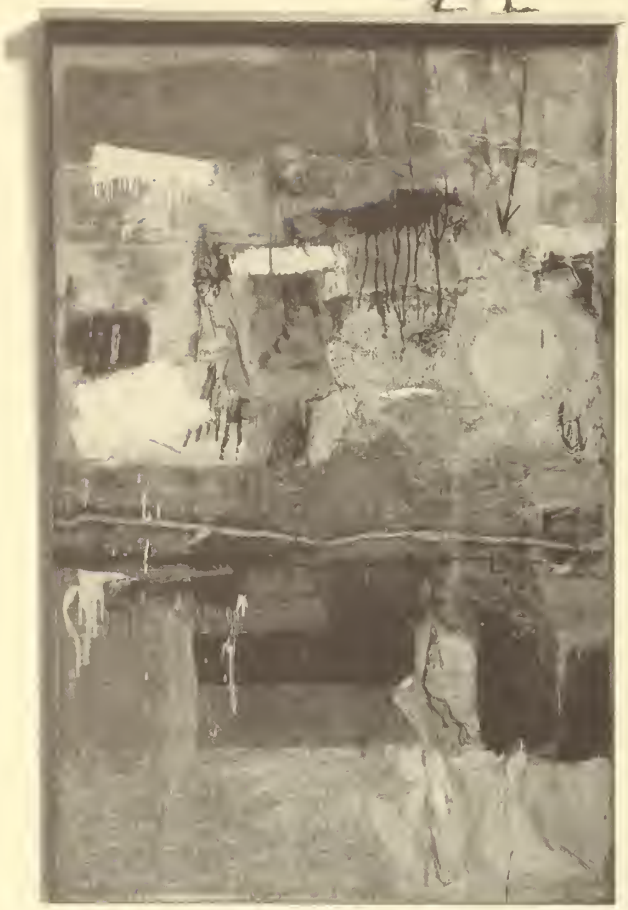


Dove Tale, 1969, from the portfolio *Leta and the Swan*
Color lithograph and photomezzotint with chine collé: sheet, 28 1/8 x 22 3/16 (71.4 x 56.4); image, 25 11/16 x 20 (65.2 x 50.8)
Gift of Ruth and Richard Shack 94.9

Ravin' Rita, 1969, from the portfolio *Leta and the Swan*
Color lithograph and photomezzotint: sheet, 22 3/8 x 28 (56.8 x 71.1); image, 20 x 25 15/16 (50.8 x 65.9)
Gift of Ruth and Richard Shack 94.7

St. Jeannet, c. 1936
Etching with color aquatint: sheet, 15 1/4 x 19 13/16 (38.7 x 50.3) irregular; plate, 10 5/8 x 14 9/16 (27 x 37)
Gift of William Frye in memory of Elizabeth Frye 94.51

Adrian Piper, *Out of the Corner*, 1990



Robert Rauschenberg (b. 1925)
CY + RELICS–ROME, 1952 #13, 1952
Gelatin silver print, 19 15/16 x 15 15/16 (50.6 x 40.5)
Gift of the artist and Pace/MacGill Gallery 93.57

Satellite, 1955
Oil, fabric, paper, and wood on canvas with stuffed pheasant, 79 3/8 x 43 1/4 x 5 5/8 (201.6 x 109.9 x 14.3)
Gift of Claire B. Zeisler and purchase with funds from the Mrs. Percy Uris Purchase Fund 91.85

Opal Gospel, 1971
10 serigraphs on plexiglass, 18 x 20 x 1/8 (45.7 x 50.8 x .3) each; lucite base, 4 1/2 x 23 x 7 (11.4 x 58.4 x 17.8); aluminum case, 20 3/4 x 22 3/4 x 6 3/4 (52.7 x 57.8 x 17.1)
Gift of Alexander E. Racolin in honor of Helen Halpern 91.62a–l

Charles Ray (b. 1953)
Man in Tree, 1978
Gelatin silver print mounted on paperboard, 28 x 41 (71.1 x 104.1); Purchase, with funds from the Richard and Dorothy Rodgers Fund and the Photography Committee 93.74

Boy, 1992
Painted fiberglass, steel, and fabric, 71 1/2 x 27 x 34 (181.6 x 68.6 x 86.4) overall
Purchase, with funds from Jeffrey Deitch, Bernardo Nadal-Ginard, and Penny and Mike Winton 92.131a–i

Michael Rees (b. 1958)
Caduceus, 1990
Steel stud, plaster, beeswax, paper, and ink, 13 1/2 x 57 1/2 x 49 (34.3 x 146.1 x 124.5)
Purchase, with funds from The Crosby and William Kemper Foundations 92.5

Mind Fuck, 1990
Graphite on paper, 30 1/16 x 22 1/8 (76.4 x 56.2)
Purchase, with funds from the Drawing Committee 91.39

Tim Rollins (b. 1955) **& K.O.S.**
By Any Means Necessary: Nightmare, 1986
Gesso on paper on canvas, 21 x 28 (53.3 x 71.1)
Gift of Barbara and Eugene Schwartz 93.148

Martha Rosler (b. 1943)
The Bowery in two inadequate descriptive systems, 1974–75
Series of 45 gelatin silver prints of text and images on 24 backing boards: backing board, 11 13/16 x 23 5/8 (30 x 60) each; image, 8 x 9 15/16 (20.3 x 25.2); text, 8 x 9 15/16 (20.3 x 25.2)
Purchase, with funds from John L. Steffens 93.4.1–24a–b

Theodore Roszak (1907–1981)
Photogram, 1937–39
Gelatin silver print, 4 15/16 x 3 7/8 (12.5 x 9.8)
Gift of Virginia M. Zabriskie 91.100.10

Allen Ruppersberg (b. 1944)
Remainders: Novel, Sculpture, Film, 1991
Multiple consisting of 128 books, 5 packing cartons, 1 table, and 1 signed bookmark, dimensions variable
Purchase, with funds from Barbara and Eugene Schwartz 91.67a–g

Anne Ryan (1889–1954)
Untitled, c. 1950
Collage of paper and cloth on paper, 5 5/8 x 10 (14.3 x 25.4) irregular
Gift of Alice and Leo Yamin 91.84.4

Alison Saar (b. 1956)
Skin/Deep, 1993
Ceiling tin, nails, and copper, 82 x 8.4 x 2 1/2 (208.3 x 213.4 x 6.4) overall
Purchase, with funds from the Painting and Sculpture Committee 93.34a–b

Lucas Samaras (b. 1936)
Skull & Milky Way, 1966
X-ray photograph and pins, 28 7/8 x 24 3/4 x 3 1/2 (73.3 x 62.9 x 8.9)
Gift of Howard and Jean Lipman 91.34.6

Small Chair 6, 1970
Wool yarn and plaster, 7 3/4 x 11 x 8 3/4 (19.7 x 27.9 x 22.2)
Gift of Judith Harney 91.66

Juan Sánchez (b. 1954)
Para Don Pedro, 1992
Lithograph on chine collé with collaged color laser printing and hand-coloring, 22 3/16 x 29 7/8 (56.4 x 75.9)
Purchase, with funds from the Print Committee 94.47

John Singer Sargent (1856–1925)
Gertrude Vanderbilt Whitney, c. 1913
Conté crayon, charcoal, and graphite on paper, 24 3/8 x 19 3/4 (61.9 x 50.2)
Gift of Flora Miller Biddle, Pamela T. LeBoutillier, Whitney Tower, and Leverett S. Miller 92.22

Peter Saul (b. 1934)
Untitled, 1990
Graphite on paper, 18 1/6 x 24 1/16 (45.9 x 61.1)
Gift of Emily Leland Todd 94.78

Salvatore Scarpitta (b. 1919)
Wood Sled, 1974
Wood and plasterized canvas, 134 1/2 x 22 3/4 x 39 15/16 (341.6 x 56.8 x 101.4)
Gift of Leo Castelli in honor of Tom Armstrong 92.52

Julian Schnabel (b. 1951)
Christ Entering Zihuatanejo, 1980
Ink and sand on paper mounted on paperboard, 4 sheets, 61 1/2 x 45 7/16 (156.2 x 115.4) irregular
Gift of Ellen Phelan and Joel Shapiro 91.91.2

Olatz Lopez, 1992
Color serigraph, 53 15/16 x 43 7/16 (137 x 110.3)
Gift of Beth Rudin DeWoody 92.104

Flora Irwin Schofield (1873–1960)
Church among Trees, c. 1920
Color woodcut: sheet, 16 3/4 x 13 5/16 (42.5 x 33.8) irregular; image, 13 1/2 x 10 1/2 (34.3 x 26.7)
Purchase, with funds from the Print Committee 93.92

Karl Schrag (b. 1912)
Dark Trees at Noon, 1961
Color etching, engraving, and aquatint: sheet, 29 3/8 x 21 15/16 (74.6 x 55.7); plate, 25 x 18 15/16 (63.5 x 48.1)
Purchase, with funds from the Print Committee 94.48

Buky Schwartz (b. 1932)
Yellow Triangle, 1979
Video installation
Synthetic polymer on wall and floor, dimensions variable
Purchase, with funds from Aya and Ofer Azrielant 92.19

Carole Seborovski (b. 1960)
Cut and Shifted Spiral, 1993
Etching and aquatint: sheet, 23 5/16 x 20 1/8 (59.2 x 51.1); plate, 9 x 8 13/16 (22.9 x 22.4)
Purchase, with funds from the Print Committee 93.93

George Segal (b. 1924)
Hispanic Wedding Dress Display, Newark, New Jersey, 1993, from the portfolio *Sequence: New York/New Jersey 1990–1993*
Gelatin silver print, 19 13/16 x 15 15/16 (50.3 x 40.5)
Purchase, with funds from The Sondra and Charles Gilman, Jr. Foundation 94.14

Richard Serra (b. 1939)
II Hreppholar, 1991
Etching: sheet, 34 11/16 x 43 11/16 (88.1 x 111); plate, 33 11/16 x 41 3/4 (85.6 x 106) irregular
Purchase, with funds from the Print Committee 92.35

Videy Drawing XXI, 1991
Oil stick on paper, 25 x 19 (63.5 x 48.3) irregular
Purchase, with funds from the Drawing Committee 93.9

Joel Shapiro (b. 1941)
Untitled, 1984
Charcoal and graphite on paper, 22 1/4 x 29 15/16 (56.5 x 76) irregular
Gift of Thea Westreich 91.92.1

Charles G. Shaw (1892–1974)
Umbilical Contemplation, 1940
Oil on paperboard, 16 x 110 (40.6 x 30.3)
Gift of Mr. and Mrs. Charles H. Carpenter, Jr. 91.58.2

Plane Abstraction, 1944
Oil on composition board, 39 1/16 x 26 (99.2 x 66)
Gift of Mr. and Mrs. Charles H. Carpenter, Jr. 91.58.1

Judith Shea (b. 1948)
The Object, 1992
Wood and horse hair, 104 1/2 x 26 3/4 x 26 3/4 (265.4 x 67.9 x 67.9)
Purchase, with funds from Linda and Ronald F. Daitz, an anonymous donor, and the Painting and Sculpture Committee 93.101

Charles Sheeler (1883–1965)
Installation view of Whitney Studio Club Exhibition "Recent Paintings by Pablo Picasso and Negro Sculpture," 1923
Gelatin silver print, 15 x 12 1/16 (38.1 x 30.6)
Gift of Gertrude Vanderbilt Whitney 93.23.1

Installation view of Whitney Studio Club Exhibition "Recent Paintings by Pablo Picasso and Negro Sculpture," 1923
Gelatin silver print, 14 15/16 x 12 (37.9 x 30.5)
Gift of Gertrude Vanderbilt Whitney 93.23.2

Installation view of Whitney Studio Club Exhibition "Recent Paintings by Pablo Picasso and Negro Sculpture," 1923
Gelatin silver print, 14 15/16 x 12 (37.9 x 30.5)
Gift of Gertrude Vanderbilt Whitney 93.23.3

Installation view of Whitney Studio Club Exhibition "Recent Paintings by Pablo Picasso and Negro Sculpture," 1923
Gelatin silver print, 14 7/8 x 12 (37.8 x 30.5)
Gift of Gertrude Vanderbilt Whitney 93.23.4

Installation view of Whitney Studio Club Exhibition "Recent Paintings by Pablo Picasso and Negro Sculpture," 1923
Gelatin silver print, 15 x 12 (38.1 x 30.5)
Gift of Gertrude Vanderbilt Whitney 93.23.5

Installation view of Whitney Studio Club Exhibition "Recent Paintings by Pablo Picasso and Negro Sculpture," 1923
Gelatin silver print, 15 x 12 (38.1 x 30.5)
Gift of Gertrude Vanderbilt Whitney 93.23.6

Office Interior, Whitney Studio Club, 10 West 8 Street, c. 1928
Gelatin silver print, 7 1/2 x 9 3/8 (19.1 x 23.8)
Gift of Gertrude Vanderbilt Whitney 93.24.1

Office Interior, Whitney Studio Club, 10 West 8 Street, c. 1928
Gelatin silver print, 7 1/2 x 9 1/4 (19.1 x 23.5)
Gift of Gertrude Vanderbilt Whitney 93.24.2

Cindy Sherman (b. 1954)
Untitled #110, 1982
Cibachrome print, 46 1/16 x 30 7/8 (117 x 78.4)
Gift of Raymond J. Learsy 91.59.3

Untitled, 1992
Cibachrome print, 68 1/16 x 45 1/8 (172.9 x 114.6)
Purchase, with funds from the Wilfred P. and Rose J. Cohen Purchase Fund and the Photography Committee 92.76

Alan Shields (b. 1944)
DECK-O-DECK, 1978–79
Synthetic polymer, fabric, and thread on canvas, 84 x 29 (213.4 x 73.7)
Gift of Ashton Hawkins 92.135

Stephen Shore (b. 1947)
Untitled (The Falls Market), 1974
Ektacolor print, 10 15/16 x 14 (27.8 x 35.6)
Gift of the artist and Pace/MacGill Gallery 93.62

Gary Simmons (b. 1964)
Lineup, 1993
Synthetic polymer on wood with gold-plated basketball shoes 114 x 240 1/2 x 18 (289.6 x 610.9 x 45.7) overall
Purchase, with funds from the Brown Foundation, Inc. 93.65

Laurie Simmons (b. 1949)
Ventriloquism, 1986
Portfolio of 1 photolithograph and 2 photogravures, dimensions variable
Gift of Ilene Kurtz 91.82.1–3

Lorna Simpson (b. 1960)
2 Tracks, 1990
3 gelatin silver prints with 2 plastic plaques, 48 7/8 x 62 9/16 x 1 11/16 (124.1 x 158.9 x 4.3) overall
Gift of Raymond J. Learsy and Gabriella De Ferrari 91.59.4a–e

Counting, 1991
Photogravure and serigraph: sheet and image, 73 3/4 x 37 7/8 (187.3 x 96.2)
Purchase, with funds from the Print Committee 93.94

Aaron Siskind (1903–1991)
Untitled
Gelatin silver print, 17 15/16 x 20 1/4 (45.6 x 51.4)
Gift of Alice and Leo Yamin 92.49

Untitled, 1939, from the series *Harlem Document*
Gelatin silver print, 13 3/8 x 10 15/16 (34 x 27.8)
Gift of Alice and Leo Yamin 92.48

Untitled, 1949
Gelatin silver print, 19 15/16 x 14 15/16 (50.6 x 37.9)
Gift of Alice and Leo Yamin 92.50

Alexis Smith (b. 1949)
The Perfect Couple, 1985
Mixed media collage, 38 1/2 x 30 1/2 (97.8 x 77.5) sight
Partial and promised gift of Laura-Lee and Robert Woods P.10.91

Boy's Life, 1989
Lithograph with collage, 30 x 44 3/8 (76.2 x 112.7)
Purchase, with funds from the Print Committee 92.36

David Smith (1906–1965)
Untitled, 1935
Etching: sheet, 7 5/8 x 5 9/16 (19.4 x 14.1); plate, 6 x 4 (15.2 x 10.2)
Purchase, with funds from the Print Committee 92.126

Kiki Smith (b. 1954)
Untitled, 1985
Ink on paper mounted on paperboard, diptych, 20 1/4 x 25 3/4 (51.4 x 65.4) each
Purchase, with funds from the Drawing Committee and The Norman and Rosita Winston Foundation, Inc. 92.46a–b

Shield, 1988
Painted plaster, 18 (45.7) diameter
Gift of Tom Otterness 92.33

Banshee Pearls, 1991
Series of 12 lithographs: sheet and image, dimensions variable
Purchase, with funds from the Print Committee 91.47.1–12

Sueño, 1992
Color etching: sheet, 41 3/4 x 76 3/4 (106 x 194.9) irregular
Gift of Nancy and Arnold Smoller for Anthony Macculloch Smoller 93.12

Philip Smith (b. 1952)
Home, 1992
Oil and wax on canvas, 56 7/16 x 77 3/16 (143.4 x 196.1)
Gift of Florence and Brooks Barron 92.109

Tony Smith (1912–1980)
Untitled (4-26-61), 1961
Ink on paper mounted on board, 3 sheets: 8 7/16 x 10 7/8 (21.4 x 27.6) each; backing board, 12 1/8 x 39 5/8 (30.8 x 100.6)
Purchase, with funds from the Drawing Committee 92.129a–c

W. Eugene Smith (1918–1978)
Spanish Spinner, 1950, printed 1951, from the series *Spanish Village, It Lives in Ancient Poverty and Faith*
Gelatin silver print, 13 7/8 x 10 7/8 (35.2 x 27.6)
Gift of Susan Unterberg 93.132

Robert Smithson (1938–1973)
Untitled (Spiral Mask), 1960–61
Painted paper mask, 9 1/2 x 6 1/8 x 4 (24.1 x 15.6 x 10.2)
Gift of the Estate of Robert Smithson 92.2.1

Curbing-Asphalt (Study for DFW Airport), 1966
Synthetic polymer on mirror, 9 3/16 x 4 1/4 (23.3 x 10.8)
Gift of the Estate of Robert Smithson 92.2.4

Untitled, 1966
Painted metal, 23 1/4 x 23 1/8 x 19 1/8 (59.1 x 58.7 x 48.6)
Gift of the Estate of Robert Smithson 92.2.2

Untitled, c. 1966
Mirror, 8 1/4 x 4 1/2 x 1 1/2 (21 x 11.4 x 3.8)
Gift of the Estate of Robert Smithson 92.2.3

Earth Mirror; 4 Corners; 12 Mirrors; Indoors, 1969
Graphite on paper, 22 7/8 x 18 13/16 (58.1 x 47.8)
Gift of Werner H. and Sarah-Ann Kramarsky 92.10

Slate Grind #4, 1973
Slate, 9 3/4 x 17 5/16 x 1 1/4 (24.8 x 44 x 3.2)
Gift of the Estate of Robert Smithson 92.2.5

Joan Snyder (b. 1940)
Things Have Tears and We Know Suffering, 1983–84
Woodcut with hand-coloring, 17 15/16 x 17 15/16 (45.6 x 45.6) sight
Purchase, with funds from the Print Committee 93.95

Alan Sonfist (b. 1946)
Views of Manhattan, 1980
12 photolithographs with collaged gelatin silver prints and hand coloring, 28 5/16 x 28 5/16 (71.9 x 71.9) each
Gift of Stephen L. and Linda G. Singer 93.122a–l

Michael Spano (b. 1949)
Between Bars, 1986
Solarized print, 36 1/2 x 28 7/16 (92.7 x 72.2)
Gift of Lilyan S. and Toby Miller 92.98

Coreen Mary Spellman (1905–1978)
Las Cruces, c. 1955
Lithograph: sheet, 20 1/16 x 13 1/8 (51 x 33.3); image, 11 x 7 3/4 (27.9 x 19.7)
Purchase, with funds from the Print Committee 93.96

Nancy Spero (b. 1926)
Ballade von der "Judenhure" Marie Sanders, 1991
Color lithograph: sheet and image, 21 x 48 1/8 (53.3 x 122.2)
Purchase, with funds from the Print Committee 93.39

Richard Stankiewicz (1922–1983)
Untitled, c. 1959
Ink on paper, 21 13/16 x 22 1/16 (55.4 x 56) irregular
Gift of Virginia M. Zabriskie 91.100.11

Doug and **Mike Starn** (b. 1961)
Place St. Michel, 1985
Toned gelatin silver print, 19 15/16 x 15 13/16 (50.6 x 40.2)
Gift of an anonymous donor 91.105.2

Pat Steir (b. 1938)
July Waterfall, 1991
Oil on canvas, 102 1/4 x 116 1/8 (259.7 x 295)
Promised gift of Robert Miller and Betsy Wittenborn Miller P.3.92

Frank Stella (b. 1936)
Arbeit Macht Frei, 1967, from *Black Series I*
Lithograph: sheet, 15 1/16 x 21 15/16 (38.3 x 55.7); image, 9 5/16 x 14 11/16 (23.7 x 37.3)
Gift of Jasper Johns 92.90.7

Arundel Castle, 1967, from *Black Series I*
Lithograph: sheet, 15 5/16 x 22 38.9 x 55.9); image, 13 5/16 x 8 (33.8 x 20.3)
Gift of Jasper Johns 92.90.2

Bethlehem's Hospital, 1967, from *Black Series I*
Lithograph: sheet, 15 1/16 x 21 15/16 (38.3 x 55.7); image, 8 11/16 x 14 11/16 (22.1 x 37.3)
Gift of Jasper Johns 92.90.9

Clinton Plaza, 1967, from *Black Series I*
Lithograph: sheet, 15 1/16 x 22 (38.3 x 55.9); image, 10 11/16 x 8 5/16 (27.1 x 21.1)
Gift of Jasper Johns 92.90.1

Club Onyx – Seven Steps, 1967, from *Black Series I*
Lithograph: sheet, 15 1/16 x 21 15/16 (38.3 x 55.7); image, 9 x 6 5/8 (22.9 x 16.8)
Gift of Jasper Johns 92.90.8

Die Fahne Hoch!, 1967, from *Black Series I*
Lithograph: sheet, 15 3/8 x 22 (39.1 x 55.9); image, 13 3/8 x 8 (34 x 20.3)
Gift of Jasper Johns 92.90.3

Getty Tomb, 1967, from *Black Series I*
Lithograph: sheet, 15 3/8 x 22 (39.1 x 55.9); image, 9 x 10 5/8 (22.9 x 27)
Gift of Jasper Johns 92.90.6

Marriage of Reason and Squalor, 1967, from *Black Series I*
Lithograph: sheet, 15 1/16 x 21 15/16 (38.3 x 55.7); image, 10 x 14 15/16 (25.4 x 37.9)
Gift of Jasper Johns 92.90.4

Tomlinson Court Park, 1967, from *Black Series I*
Lithograph: sheet, 15 1/16 x 21 15/16 (38.3 x 55.7); image, 9 x 12 (22.9 x 30.5)
Gift of Jasper Johns 92.90.5

Averroes, 1970, from the *Aluminum Series*
Color lithograph: sheet, 16 x 22 (40.6 x 55.9); image, 9 x 8 5/8 (22.9 x 21.9)
Gift of Jasper Johns 92.91.5

Avicenna, 1970, from the *Aluminum Series*
Color lithograph: sheet, 16 x 21 15/16 (40.6 x 55.7); image, 9 x 8 5/8 (22.9 x 21.9)
Gift of Jasper Johns 92.91.8

Casa Cornu, 1970, from the *Aluminum Series*
Color lithograph: sheet, 16 x 22 (40.6 x 55.9); image, 9 x 17 1/4 (22.9 x 43.8)
Gift of Jasper Johns 92.91.6

Kingsbury Run, 1970, from the *Aluminum Series*
Color lithograph: sheet, 16 x 22 (40.6 x 55.9); image, 9 5/16 x 8 15/16 (23.7 x 22.7)
Gift of Jasper Johns 92.91.9

Luis Miguel Dominguin, 1970, from the *Aluminum Series*
Color lithograph: sheet, 16 1/16 x 22 (40.8 x 55.9); image, 11 3/8 x 8 5/8 (28.9 x 21.9)
Gift of Jasper Johns 92.91.7

Marquis de Portago, 1970, from the *Aluminum Series*
Color lithograph: sheet, 16 x 21 15/16 (40.6 x 55.7); image, 11 5/16 x 8 5/16 (28.7 x 21.1)
Gift of Jasper Johns 92.91.2

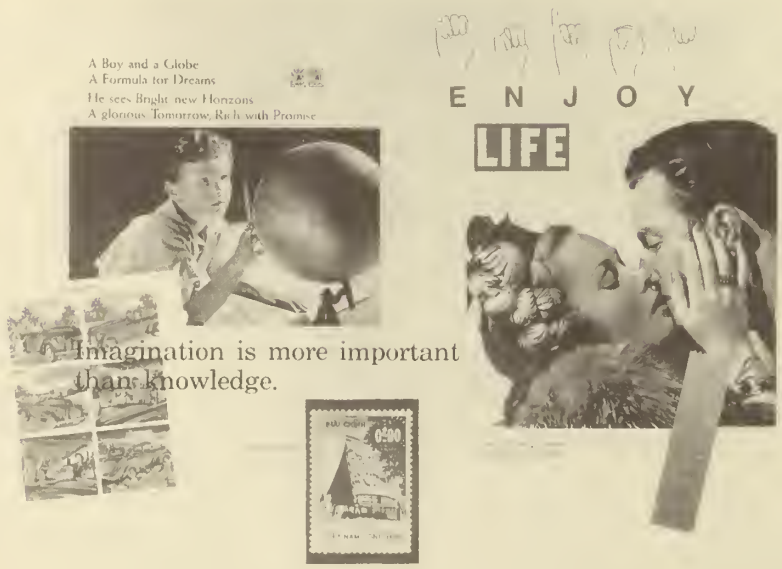
Newstead Abbey, 1970, from the *Aluminum Series*
Color lithograph: sheet, 16 x 22 (40.6 x 55.9); image, 14 5/16 x 8 5/16 (36.4 x 21.7)
Gift of Jasper Johns 92.91.1

Six Mile Bottom, 1970, from the *Aluminum Series*
Color lithograph: sheet, 16 x 21 15/16 (40.6 x 55.7); image, 14 5/16 x 8 5/8 (36.4 x 21.9)
Gift of Jasper Johns 92.91.4

Union Pacific, 1970, from the *Aluminum Series*
Color lithograph: sheet, 16 x 22 (40.6 x 55.9); image, 9 5/16 x 17 7/8 (23.7 x 45.4)
Gift of Jasper Johns 92.91.3

Copper Series, 1970
7 color lithographs: sheet, 16 x 22 (40.6 x 55.9); image, dimensions variable
Gift of Jasper Johns 92.92.1–7

Joseph Stella (1877–1946)
Untitled, c. 1900–1905
Graphite on paper mounted on cardboard: sheet and image, 6 11/16 x 4 11/16 (17 x 11.9)
Gift of an anonymous donor 91.31



Paul Strand, *Wire Wheel*, c 1920

The Garden, c. 1922
Pastel on paper, 24⅛ x 18⅜ (61.3 x 46.7)
Gift of Raymond J. Learsy and Gabriella De Ferrari in honor of Leonard A. Lauder, President of the Whitney Museum of American Art 94.80

Gary Stephan (b. 1942)
Study for "Eating Light," 1984
Watercolor and graphite on paper, 30 1/16 x 22¼ (76.4 x 56.5)
Gift of the Cottrell Lovett Collection 91.96

John Storrs (1885–1956)
Design for Fabrication of Abstract Metal Sculpture, c. 1924–25
Ink on paper, 15⅜ x 10⅞ (39.1 x 27.6)
Gift of Raymond J. Learsy 91.59.6

Monologue, 1932
Oil on canvas, 57½ x 38 3/16 (146.1 x 97)
Gift of Gabriella De Ferrari and Raymond J. Learsy in honor of Flora Biddle 91.59.5

Myron Stout (1908–1987)
Untitled, 1969
Graphite on paper, 8 9/16 x 11 3/16 (21.7 x 28.4)
Gift of Abby and B.H. Friedman 92.108

Paul Strand (1890–1976)
Wall Street, New York, 1915, posthumous print
Platinum palladium print, 11 x 13⅞ (27.9 x 35.2)
Gift of Michael E. Hoffman in honor of Sondra Gilman 91.102.2

Wire Wheel, c. 1920, posthumous print
Platinum palladium print, 13⅞ x 11 (35.2 x 27.9)
Gift of Michael E. Hoffman in honor of Sondra Gilman 91.102.3

Alfred Stieglitz, Lake George, New York, 1929, posthumous print
Gelatin silver print, 7 11/16 x 8 7/16 (19.5 x 21.4)
Gift of Michael E. Hoffman in honor of Sondra Gilman 91.102.1

St. Francis Church, Rancho de Taos, New Mexico, 1931, posthumous print
Palladium print, 7 9/16 x 9 1/16 (19.2 x 23)
Gift of Michael E. Hoffman in honor of Sondra Gilman 91.102.4

Donald Sultan (b. 1951)
December 26, 1978, 1978
Tile, graphite, and spackling compound on masonite and wood, 60 x 46 (152.4 x 116.8) sight
Partial and promised gift of Laura-Lee and Robert Woods P.11.91

1978 (Moon), 1978
Oil and tile on masonite construction, 59⅜ x 37 x 3 (150.8 x 94 x 7.6)
Gift of the Ebersman family 91.78

The Female Series: April 1988, 1988
Portfolio of 10 aquatints, dimensions variable
Gift of Barbara Goldsmith 92.32.1–10

Philip Taaffe (b. 1955)
Untitled, 1991
Encaustic frottage on paper, 25½ x 38 5/16 (64.8 x 97.3)
Purchase, with funds from the Drawing Committee and The Norman and Rosita Winston Foundation, Inc. 92.47

Passionale per Circulum Anni, 1993–94
Mixed media on canvas, 137¼ x 116 (348.6 x 294.6) sight
Purchase, with funds from the Painting and Sculpture Committee and the Ruth and Seymour M. Klein Foundation, with additional funding from Sandra and Gerald Fineberg and Linda and Harry Macklowe 94.68

Yves Tanguy (1900–1955)
Untitled, 1946
Gouache and ink on paper, 11 13/16 x 8 11/16 (30 x 22.1)
Purchase, with funds from the Drawing Committee 92.9

Paul Thek (1933–1988)
Untitled, 1966
Wax, plexiglass, formica, and rhodium-plated bronze, 14 x 15 1/16 x 7½ (35.6 x 38.3 x 19.1)
Purchase, with funds from the Painting and Sculpture Committee 93.14

Untitled, 1969–70
Gouache and graphite on newsprint, 16½ x 22 11/16 (41.9 x 57.6) irregular
Gift of The Pace Gallery 91.106

Beau Jangles Dancing on a Dime, 1975, posthumously printed in 1992
Etching: sheet, 10⅛ x 7 9/16 (25.7 x 19.2); plate, 4 11/16 x 3 9/16 (11.9 x 9)
Purchase, with funds from the Print Committee 93.16

Tarbaby, 1975, posthumously printed in 1992
Etching: sheet, 10⅛ x 7 9/16 (25.7 x 19.2); plate, 4 11/16 x 3 9/16 (11.9 x 9)
Purchase, with funds from the Print Committee 93.18

The Scourging of Beau Jangles, 1975, posthumously printed in 1992
Etching: sheet, 10 1/16 x 7 9/16 (25.6 x 19.2); plate, 4 11/16 x 3½ (11.9 x 8.9)
Purchase, with funds from the Print Committee 93.17

Bob Thompson (1937–1965)
Untitled (Study of Figures and Animals in Landscape), c. 1962
Ink on paper, 19½ x 25 5/16 (49.5 x 64.3)
Purchase, with funds from the Thomas Fountain Purchase Fund and the Drawing Committee 93.105

Dox Thrash (1892–1965)
Nellie Scott, 1938–40
Etching: sheet, 10 3/16 x 7 9/16 (25.9 x 19.2); plate, 8 15/16 x 6 7/16 (22.7 x 16.4)
Purchase, with funds from the Print Committee 94.76

Study for "Nellie Scott," 1938–40
Graphite on paper, 11¼ x 8⅜ (28.6 x 21.3) irregular
Purchase, with funds from Beth Rudin DeWoody 94.77

George Tice (b. 1938)
Stone Walls, Grey Skies, A Vision of Yorkshire, 1990–91
Portfolio of 10 selenium-toned gelatin silver prints with colophon, dimensions variable
Gift of Mr. and Mrs. Stuart L. Singer 93.123.1–11

Fred Tomaselli (1956)
Ocotillo Nocturne, 1993
Synthetic polymer, resin, drugs, and hemp leaves on wood, 72 x 54 (182.9 x 137.2) sight
Purchase, with funds from the Painting and Sculpture Committee 94.36

Bradley Walker Tomlin (1899–1953)
Untitled, 1949
Ink on paper, 8 11/16 x 11 5/16 (22.1 x 28.7)
Purchase, with funds from the Drawing Committee 93.106a

Alan Turner (b. 1943)
Drawing for Reveille, 1990–91
Graphite, tracing vellum, and tape mounted on paper, 38 x 27 15/16 (96.5 x 71)
Gift of Ealan J. Wingate 91.97

Reveille, 1991
Oil and graphite on canvas, 86⅞ x 72 (220.7 x 182.9)
Gift of an anonymous donor 91.98

Richard Tuttle (b. 1941)
10th Paper Octagonal, 1970
Paper, 51 7/16 x 49 13/16 (130.7 x 126.5)
Gift of Daniel Weinberg 91.54

Charmion von Wiegand (1898–1983)
Untitled, c. 1942
Collage of paper on paperboard: sheet, 10 1/4 x 8 9/16 (26 x 21.7); image, 8 1/2 x 8 (21.6 x 20.3)
Gift of Alice and Leo Yamin 91.84.5

Andy Warhol (1925–1987)
Edward Kennedy, 1980
Serigraph with diamond dust, 39 15/16 x 32 (101.4 x 81.3)
Gift of Jay M. Clevenson 93.125

Oliver Wasow (b. 1960)
Untitled, 1989
Cibachrome print, 44 1/2 x 57 1/16 (113 x 144.9)
Gift of Lisa Phillips and Meyer Vaisman 91.86.3

Alex Webb
The Theme Park in the Mind of America, 1989–90
Series of 7 Cibachrome prints, 16 x 19 7/8 (40.6 x 50.5)
Gift of the artist 94.53.1–7

Carrie Mae Weems (b. 1953)
Portrait of Myself as an Intellectual Revolutionary, 1988
Gelatin silver print, 19 7/8 x 15 15/16 (50.5 x 40.5)
Purchase, with funds from the Photography Committee 92.13

William Wegman (b. 1943)
Cotto, 1970
Gelatin silver print, 8 1/8 x 7 7/8 (20.6 x 20)
Purchase, with funds from the Mrs. Percy Uris Purchase Fund and the Photography Committee 92.14

Crow, 1970
Gelatin silver print mounted on paperboard, 10 1/4 x 10 1/4 (26 x 26)
Purchase, with funds from the Mrs. Percy Uris Purchase Fund and the Photography Committee 92.15

Frog Pond, 1982
Polaroid color print, 24 x 20 (61 x 50.8) sight
Partial and promised gift of Laura-Lee and Robert Woods P.12.91

Dusted Transcription, 1991
Etching: sheet, 16 7/8 x 12 1/2 (42.9 x 31.8); plate, 10 3/4 x 7 1/8 (27.3 x 18.7)
Gift of Ruth and Richard Shack 92.17

James Welling (b. 1951)
Snow, Buffalo Psychiatric Center, 1989
Chromogenic print, 18 x 21 11/16 (45.7 x 55.1)
Purchase, with funds from the Photography Committee 93.6

Norfolk Southern SD40-2, Oak Island, NJ, 1991
Gelatin silver print, 20 x 24 (50.8 x 61)
Purchase, with funds from the Photography Committee 93.5

John Wesley (b. 1928)
Untitled, 1964
Ink on paper, 15 1/2 x 23 3/4 (39.4 x 60.3) irregular
Purchase, with funds from the Drawing Committee 93.10

Brett Weston (1911–1993)
Plastic Paint, 1952, from the portfolio *Fifteen Photographs*
Gelatin silver print mounted on paperboard, 15 x 13 3/16 (38.1 x 33.8)
Gift of John L. Steffens 92.105.1

Showcase, 1954, from the portfolio *Fifteen Photographs*
Gelatin silver print mounted on paperboard, 13 1/4 x 15 (33.7 x 38.1)
Gift of John L. Steffens 92.105.2

Broken Glass, 1955, from the portfolio *Fifteen Photographs*
Gelatin silver print mounted on paperboard, 13 5/16 x 15 (33.8 x 38.1)
Gift of John L. Steffens 92.105.3

Abstraction, 1956, from the portfolio *Fifteen Photographs*
Gelatin silver print mounted on paperboard, 15 x 13 5/16 (38.1 x 33.8)
Gift of John L. Steffens 92.105.4

Iron Cross, 1956, from the portfolio *Fifteen Photographs*
Gelatin silver print mounted on paperboard, 15 x 13 5/16 (38.1 x 33.8)
Gift of John L. Steffens 92.105.5

Spanish Village, 1960, from the portfolio *Fifteen Photographs*
Gelatin silver print mounted on paperboard, 13 5/16 x 15 (33.8 x 38.1)
Gift of John L. Steffens 92.105.6

Edward Weston (1886–1958)
Cormorant, 1930
Gelatin silver print, 13 15/16 x 15 1/2 (35.4 x 39.4)
Gift of Susan Unterberg 93.131

Jack Whitten (b. 1939)
Beta Group Number One, 1975
Oil on canvas, 40 1/4 x 68 1/8 (102.2 x 173)
Gift of Flora Miller Biddle 94.27

Pat Ward Williams (b. 1948)
Accused/Blowtorch/Padlock, 1986
Wood, tar paper, gelatin silver prints, film positive, paper, pastel, and metal, 59 1/2 x 107 x 4 1/2 (151.1 x 271.8 x 11.4) overall
Purchase, with funds from The Audrey & Sydney Irmas Charitable Foundation 93.64

Sue Williams (b. 1954)
Kitchen/Rec Room, 1993
Ink and synthetic polymer on paper, 31 3/4 x 22 1/2 (80.6 x 57.2)
Purchase, with funds from Arthur Fleischer, Jr. 93.112

Garry Winogrand (1928–1984)
Untitled
Gelatin silver print, 14 x 16 7/8 (35.6 x 42.9)
Gift of Barbara and Eugene Schwartz 93.140

Women Are Beautiful, c. 1968, reprinted 1981
Series of 18 gelatin silver prints, dimensions variable
Gift of Barbara and Eugene Schwartz 91.93.1–18

William J. Winter (1899–1936)
Entrance lobby, Whitney Museum, 10 West 8 Street, 1932
Gelatin silver print, 13 5/8 x 10 11/16 (34.6 x 27.1)
Gift of Gertrude Vanderbilt Whitney 93.26.1

Chandelier, Whitney Museum, 10 West 8 Street, 1932
Gelatin silver print, 10 3/4 x 13 3/4 (27.3 x 34.9) irregular
Gift of Gertrude Vanderbilt Whitney 93.26.2

Robin Winters (b. 1950)
Death Draws, 1977
Mixed media on paper, 103 5/8 x 89 3/4 (263.2 x 228) sight
Gift of Clara Diament Sujo, CDS Gallery, New York 91.6.4

Terry Winters (b. 1949)
Morula II, 1983–84
Color lithograph: sheet and image, 42 1/8 x 32 7/16 (107 x 82.4)
Gift of Raymond J. Learsy 91.59.7

Album, 1988
Portfolio of 9 etchings including title page and colophon, dimensions variable
Gift of Susan and Robert Sosnick 91.69.1–9

Section, 1991
Lithograph: sheet and image, 59 5/16 x 40 1/16 (150.7 x 101.8)
Purchase, with funds from the Print Committee 91.48

Field of View, 1993
Oil and alkyd on canvas, 75 15/16 x 96 7/16 (192.9 x 245)
Purchase, with funds from the Painting and Sculpture Committee 94.37

Joel-Peter Witkin (b. 1939)
"*Man Without a Head*," 1993
Gelatin silver print, 38 1/2 x 30 3/16 (97.8 x 76.7)
Gift of the artist and Pace/MacGill Gallery 93.58

David Wojnarowicz (1954–1992)
Sex Series, 1989
Portfolio of 8 gelatin silver prints, dimensions variable
Purchase, with funds from The Sondra and Charles Gilman Jr. Foundation, the Robert Mapplethorpe Foundation, Inc., and the Richard and Dorothy Rodgers Fund 92.75.1–8

Steve Wolfe (b. 1955)
Untitled (In Cold Blood), 1992
Oil, serigraph, and modeling paste on wood, 7 x 4¼ x ¾ (17.8 x 10.8 x 1.9)
Purchase, with funds from Arthur Goldberg and The List Purchase Fund 92.115

Beatrice Wood (b. 1893)
Embracing Couple (Cubist), 1932
Lithograph: sheet and image, 14 15/16 x 10 3/16 (37.9 x 25.9)
Gift of Francis Naumann 93.134

Untitled (Steve at Church), c. 1932
Lithograph: sheet and image, 11 x 9 (27.9 x 22.9)
Gift of Francis Naumann 93.137

Operation, 1933
Color lithograph: sheet, 12 9/16 x 18 9/16 (31.9 x 47.1); image, 8 x 14 (20.3 x 35.6)
Purchase, with funds from the Print Committee 93.97

Untitled (Abstract Embracing Couple), 1933
Lithograph: sheet and image, 15 15/16 x 11 13/16 (40.5 x 30)
Gift of Francis Naumann 93.138

Embracing Couple, n.d.
Lithograph: sheet, 8 11/16 x 11⅞ (22.1 x 30.2) irregular; image, 7⅛ x 8 1/16 (18.1 x 20.5) irregular
Gift of Francis Naumann 93.133

Holiday, n.d.
Lithograph: sheet, 12⅝ x 19 5/16 (32.1 x 49.1); image, 9¾ x 13⅛ (24.8 x 33.3)
Gift of Francis Naumann 93.136

Mama's Boy, n.d.
Lithograph: sheet, 12¾ x 14 15/16 (32.4 x 37.9); image, 10 x 12¼ (25.4 x 31.1)
Gift of Francis Naumann 93.135

Betty Woodman (b. 1930)
Still Life #11, 1990
Glazed and polychromed ceramic, 35 1/16 x 30 9/16 x 7¾ (89.1 x 77.6 x 19.7)
Gift of Julia Childs Augur 92.25

Francesca Woodman (1958–1981)
Then at one point I did not need to translate the notes; they went directly to my hands, Providence, 1976
Gelatin silver print, 14 x 11 (35.6 x 27.9)
Purchase, with funds from the Photography Committee 94.85

MacDowell Colony, 1980
Gelatin silver print, 10 x 8 (25.4 x 20.3)
Purchase, with funds from the Photography Committee 94.81

Tom Wudl (b. 1948)
Il Sueño del Gabriello, 1973
Laminated tissue, synthetic polymer, and mixed media, 84 x 120 (213.4 x 304.8) sight
Partial and promised gift of Laura-Lee and Robert Woods P.13.91

Theo Wujcik (b. 1936)
Robert Rauschenberg, 1977
Stipple etching: sheet, 28 7/16 x 38 3/16 (72.2 x 97); plate, 23⅜ x 34 3/16 (59.4 x 86.8)
Gift of Ruth and Richard Shack 94.10

Robert Yarber (b. 1948)
Big Fall, 1984
Oil, synthetic polymer, and flashe on canvas, 72 x 132 3/16 (182.9 x 335.8)
Gift of the Frederick R. Weisman Art Foundation 91.32.2

Robert Zakanitch (b. 1935)
Angel Feet, 1978
Acrylic on canvas, 3 panels, 94 x 172¼ (238.8 x 437.5) overall
Gift of an anonymous donor 91.76a–c

Joe Zucker (b. 1941)
Compact, 1980
Felt-tip pen and graphite on paper, 24 15/16 x 35¾ (63.3 x 90.8)
Gift of Julia Childs Augur 91.36

LENDERS
TO MUSEUM EXHIBITIONS

Vito Acconci
Brooks Adams and Lisa Liebmann
Dennis Adams
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
Susan and Herbert Adler
Jonathan C. Ahearn
Albright-Knox Art Gallery, Buffalo
Brooke Alexander
Brooke and Carolyn Alexander
Brooke Alexander Editions, New York
Leslie Alexander and Lawrence Luhring
The Alpert Family
American Antiquarian Society, Worcester, Massachusetts
AT&T
American Fine Arts, Co., New York
Amistad Research Center, Tulane University, New Orleans
Thomas Ammann
Thomas Ammann Fine Art, Zurich
Amon Carter Museum, Fort Worth
Eric Anderson
Harry W. and Mary Margaret Anderson
Arkansas Arts Center Foundation Collection, Little Rock
Antonette and Isaac Arnold Jr.
Ara Arslanian
The Art Institute of Chicago
Art Gallery of Ontario, Toronto
Artists Space, New York
The Art Museum, Princeton University
Dr. and Mrs. Eugene Arum
David Askevold
Atlanta University
Richard Avedon
Diana and Sid Avery Trust
Sally M. Avery
Lutz Bacher
Donald Baechler
Josh Baer Gallery, New York
David Bakalar
Angelo Baldassarre
John Baldessari
The Baltimore Museum of Art
Michael Banicki
Bank America Corporation Art Collection, San Francisco
Molly Barnes
Richard and Lindy Barnett
Stefano Basilico
Estate of Jean-Michel Basquiat
Timothy Baum
Baumgartner Gallery, Washington, D.C.
Bayly Art Museum, University of Virginia, Charlotesville
Larry Bell
Mr. and Mrs. Bruce D. Benson
The William Benton Museum of Art, The University of Connecticut
Ute and Michael Berger
Marsha and Stephen Berini
University Art Museum, University of California, Berkeley
Rudie Berkhout
Tony Berlant
Berlinische Galerie, Museum fur Moderne Kunst, Photographie und Architektur, Berlin
Jeff Berner
Berry-Hill Galleries, New York
Mario Bertolini
Clyde and Karen Beswick
Federico Sassoli de Bianchi
Galerie Bruno Bischofberger, Zurich
Ross Bleckner
Rene Block
Bill Block
Bloom, Dekom, Hergott & Cook, Beverly Hills
Peter Blum
The Bohen Foundation
Bomani Gallery, San Francisco
Cattermole Books
Thomas Borgmann
Galerie Fabien Boulakia, Paris
Roy Boyd Gallery, Santa Monica
Udo and Anette Brandhorst
Wendy and Robert Brandow
George Brecht
Dr. Philip L. Brewer
Deborah and Bernie Brillstein
Eli and Edythe L. Broad
The Eli Broad Family Foundation
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Edward R. Broida Trust, Palm Beach, Florida
The Brooklyn Museum, New York
Dwyer Brown
Gardner House, Brown University, Providence, Rhode Island
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Doris Bry
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Mr. and Mrs. Nicola Bulgari
Nicola Bulgari
Peter C. Bunnell
Hubert Burda
Chris Burden
James and Linda Burrows
Pamela Burton and Richard Hertz
Drs. Sandy M. Bushberg and Michelle B. Rabin
Mr. and Mrs. Marshall Butler
The Butler Institute of American Art, Youngstown, Ohio
Francesca Calderone-Steichen
California State Capitol Restoration Project, Sacramento
Canterbury Shaker Village, New Hampshire
The Capital Group, Inc., Los Angeles
The Carnegie Museum of Art, Pittsburgh
Laura Carpenter
Mary Grace Carpenter Collection
Philip Atwood Carpenter
The Honorable Joseph P. Carroll and Mrs. Carroll
Mary Ellen Carroll
Leo Castelli Gallery, New York
Eva Rivera Castro
Vija Celmins
Center for Creative Photography, Tucson
Dr. Jack E. Chachkes
Henry Chalfant
The R. S. Charak-Katoch Collection
Chase Manhattan Bank, New York
Shu Lea Cheang
Cheekwood Museum of Art, Nashville
John Cheim
Chemical Bank, New York
Kathy Chenoweth
Chermayeff & Geismar Inc., New York
Myrel Chernick
Ariel Childs
Y. David Chung
Cincinnati Art Museum, Ohio
Jane Forbes Clark
The Cleveland Museum of Art, Ohio
Eileen and Michael Cohen
Marvin Cohen
Suzanne F. Cohen
Michael Collins
Columbus Museum of Art, Ohio
Thomas Colville Fine Art, New Haven and New York
Continental Insurance Companies, New York
Harold Cook
Paula Cooper Gallery, New York
James Corcoran
James Corcoran Gallery, Los Angeles
The Corcoran Gallery of Art, Washington, D.C.
Philip Corner
Pierre Cornette de Saint Cyr
Jane Cottingham
Robert Cottingham
Douglas S. Cramer
Meg Cranston
Jonathan Crary
Andrew Crispo Galleries, Inc., New York
Tom Cugliani Gallery, New York
Lewis B. and Dorothy Cullman
Elisabeth Cunnick and Peter Freeman
Dallas Museum of Art
George H. Dalsheimer
George Daniell
Elaine and Werner Dannheisser
Peter C. Daub
Mr. and Mrs. Kenneth N. Dayton
Colin De Land
Delaware Art Museum, Wilmington
Ellyn and Saul Dennison
Des Moines Art Center, Iowa
David Deutsch
Beth and James DeWoody
Mr. and Mrs. Daniel W. Dietrich II
Peggy Diggs
The Walt Disney Company
Mr. and Mrs. Thomas H. Dittmer
Diane Dixon and Lavi Daniel
Mr. J. Barry Donahue
David Doubilet
Courtesy dpa/Photoreporters
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Douglas Drake Gallery, New York
Ellen Driscoll
Professor and Mrs. David C. Driskell
Mark Dubrovsky
Dana Duff
Carroll Dunham and Laurie Simmons
Virginia Dwan
Dr. and Mrs. Donald S. Dworken
Mr. and Mrs. Barney A. Ebsworth Foundation and Windsor, Inc., St. Louis
Stefan T. Edlis
R. L. Egolf
Anne and Joel Ehrenkranz
Mandy and Cliff Einstein
Michael Eisner
Joyce Eliason
Mrs. Dorothea McKenna Elkon
Miss Natasha McKenna Elkon
The Elkon Gallery, New York
Wolcott Ely
Frederich G. and Marion E. Emerson
Mrs. Benjamin England
Gerald and Sandra Eskin
Mr. and Mrs. Melvyn J. Estrin
Evans Gallery, Portland, Maine
John Evans
Exit Art, New York
Experiments in Art and Technology Archive
Sherry Fabrikant
Fales Library, New York University
William A. Farnsworth Library and Art Museum, Rockland, Maine
Dan and Jeanne Fauci
Patricia Faure
Fawbush Gallery, New York
Fawbush-Jones Collection
Feature, New York
Ronald Feldman Fine Arts, New York
Suzanne and Howard Feldman
Rosamund Felsen
Rosamund Felsen Gallery, Los Angeles
Eva-Marie and Wolfgang Felten
Laura Fields
Gerald and Sandra Fineberg
Anthony Fisher
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George Hopper Fitch
Arthur and Susan Fleischer
Aaron I. Fleischman
Norbert Fleisig
Madeline and Sidney Forbes
The Foundation-To-Life, Inc., New York
Rita and Daniel Fraad
Fraenkel Gallery, San Francisco
Franklin Furnace Archives Inc., New York
Fried, Frank, Harris, Shriver & Jacobson Art Collection, Los Angeles
Gil Friesen
Fruitlands Museum, Harvard, Massachusetts
Fukuoka City Bank Ltd., Japan
Larry Gagosian
Gagosian Gallery, New York

Galerie Metropol, Vienna
Galerie Sho Contemporary Art, Tokyo
Miguel Gandert
Gemini G. E. L., Los Angeles
Ivan and Zoya Gerhath
Germans van Eck Gallery, New York
Beatrice and Philip Gersh
Linda and Bob Gersh
Ida Gianelli
Sam Gilliam
Gilman Paper Company, New York
Sondra and Charles Gilman, Jr.
Barbara Gladstone
Barbara Gladstone Gallery, New York
Linda Glass and Jeffrey Mercer
Philip Glass
Alfred S. and Laurel A. Glazier
Arnold and Mildred Glimcher
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Lily Rose Glimcher
Marc Glimcher and Natalie Geary
Robert Gober
Mr. and Mrs. Eric J.M. Godfrey
Warren and Charlynn Goins
Arthur and Carol Goldberg
Barbara Goldfarb
Faith G. Golding
Eva Benesch-Goldschmidt
Irwin Goldstein, M.D.
Bill Goldston
Herbert A. Goldstone
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Adolph and Esther Gottlieb Foundation, Inc., New York
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Dan Graham
James Graham and Sons, Inc., New York
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Toby Lee Greenberg
Gayle Greenhill
Felipe Grimberg
The Grinstein Family
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Tanja Grunert and Michael Janssen
Studio Guenzani, Milan
The Solomon R. Guggenheim Museum, New York
Danielle Gustafson
Hans Haacke
Marvin I. Haas
Robert H. Halff
Bob Hamilton
Hampton University Museum, Virginia
Hancock Shaker Village, Inc., Pittsfield, Massachusetts
Marc Hanrahan
Estate of Keith Haring
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Lewis Harriton and Carol Harriton Cartwright
Harvard Musical Association
Harvard University Art Museums, Cambridge, Massachusetts
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Maren Hassinger
Pat Hearn Gallery, New York
Jon and Joanne Hendricks
Geoffrey Hendricks
Jon Hendricks
Alan Hergott and Curt Shepard
The Heritage Gallery, Los Angeles
Jean-Noel Herlin
Jean-Noel Herlin Archives, New York
Galerie Max Hetzler, Cologne
Samuel and Ronnie Heyman
High Museum of Art, Atlanta
John Hill
Herbert Hirsh and Bette Hirsh
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
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Matthew Perkins Hoffman
Michael E. Hoffman
Emanuel Hoffmann-Stiftung, Museum für Gegenwartskunst, Basel
Sarah Warren Hoffman
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Antonio Homem
Dennis Hopper
Susan and Michael Hort
Howard University Gallery of Art
Douglas Huebler
Huguenot Historical Society, New Paltz, New York
Hulton Deutsch Collection, London
Huntington Library, Art Collection and Botanical Gardens, San Marino, California
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Harold I. Huttas
IBM
International Museum of Photography at George Eastman House, Rochester, New York
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Mr. and Mrs. William C. Janss
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On Kawara
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Mike Kelley
Mary Kelly
Robert V. Kelly
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Kent Gallery, New York
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Margo Leavin
Margo Leavin Gallery, Los Angeles
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Mack Lipkin and Ellen Parker
Lisson Gallery, London
Vera List
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Lowe Art Museum, The University of Miami, Coral Gables
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Estate of Ana Mendieta
F. Merino
Amalia Mesa-Bains
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The Metropolitan Museum of Art, New York
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Gifford Meyers, O.Y.O., Studio
Loretta Michaelcheck
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Jean Milant, Los Angeles
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Larry Miller and Sara Seagull, Robert Watts Studio Archive, New York
Robert Miller Gallery, New York
Dr. and Mrs. M. Stephen Miller
Milwaukee Art Museum
The Minneapolis Institute of Arts
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Donald Moffett
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Barbara Moore and Larry Miller
Andres and Vanessa Moraga
Barbara and Howard Morse
Jose Mugrabi
Gallery Mukai, Tokyo
S. Murashige
Maryanne Murray and Shari Rothfarb
Museum of Art, Rhode Island School of Design, Providence

Museum of Contemporary Art, Chicago
The Museum of Contemporary Art, Los Angeles
Museum of Contemporary Art, San Diego
Museum of Fine Arts, Boston
The Museum of Fine Arts, Houston
Museum of Fine Arts, Springfield, Massachusetts
Museum of Fine Arts, Museum of New Mexico
The Museum of Modern Art, New York
The Museum of Modern Art Library, New York
Museum Moderner Kunst, Vienna
The Museum of the National Center of Afro-American Artists, Boston
The Museums at Stony Brook, New York
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Christian Nagel
Alexander Nakigen
National Gallery of Art, Washington, D.C.
National Museum of American Art, Smithsonian Institution, Washington, D.C.
National Museum of American History, Smithsonian Institution, Washington, D.C.
Nelson-Atkins Museum of Art, Kansas City, Missouri
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Lois Nesbitt
Nestle USA, Inc.
Neuberger and Berman Collection, New York
Neuberger Museum of Art, State University of New York at Purchase
Morton G. Neumann Family Collection
New Jersey State Museum, Trenton
New Orleans Museum of Art
New York Hall of Science
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Ms. Lura G. Newhouse
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Newport Art Museum, Rhode Island
Newport Harbor Art Museum, Newport Beach, California
Newport Hospital, Newport, Rhode Island
Newspace, Los Angeles
Susan and Leonard Nimoy
David Nisinson
Isamu Noguchi Foundation, Inc.
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Dr. Allan S. Noonan
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Merry Norris
Peter and Eileen Norton
Peter Norton Family Foundation
Norton Gallery of Art, West Palm Beach, Florida
Annina Nosei Gallery, New York
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Hank O'Neal and Shelley M. Shier
Donna O'Neill
The Oakland Museum, California
The Ohio State University Libraries
Olnick Organization
Andrew Ong
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Pepon Osorio
Alfonso H.M. Ossorio
Joseph K. Ott
Mr. and Mrs. Michael Ovitz
The Pace Gallery, New York
Pace/MacGill Gallery, New York
Page Imageworks, Merrily and Tony Page
Alain Paiement
Nam June Paik
Roger Pailhas
PaineWebber Group Inc.
Galerie Peter Pakesch, Vienna
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Tom Patchett
Francesco Pellizzi
Pennsylvania Academy of the Fine Arts, Philadelphia
Pensler Galleries, Washington, D.C.
Heide Perlman and Tim Martin
Sylvio Perlstein
Beatrice Perry
Mr. and Mrs. Gerald P. Peters
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Philadelphia Museum of Art
Phoenix Art Museum
Photography Collections, University of Maryland Baltimore County
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Lari Pittman
Sylvia Plachy
Richard and Lois Plehn
Portland Museum of Art, Maine
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P.P.O.W., New York
Richard Prince
Max Protetch Gallery, New York
Providence Athenaeum, Rhode Island
The Providence Art Club, Rhode Island
Andrée Putman
Bernard and Dorothy Rabin
Harvey and Francoise Rambach
Remak Ramsay
Joseph Rank
Arlene Raven
Isabella del Frate Rayburn
Everett D. Reese
Refco Group, Ltd., Chicago
Stuart Regen Gallery, Los Angeles
Early Reiback
REPOhistory
Reynolda House, Museum of American Art, Winston-Salem, North Carolina
Rhode Island Historical Society, Providence
Carrie Rickey
Dr. and Mrs. Harold Rifkin
Rivendell Collection
Philippe Rizzo Galerie, Paris
Mr. and Mrs. C. David Robinson
Inge Rodenstock
Phila Witherell Rogers
A. G. Rosen
Aura Rosenberg
Michael Rosenfeld Gallery, New York
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Peg and Chuck Rosenquist
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Leslie and Ron Rosenzweig
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Aldo Rossi/Studio De Architettura, New York
Richard Rouilard
Robert A. Rowan
Jason Rubell Gallery, Miami Beach
Rubell Family Collections, New York
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Alison Saar
Betye Saar
Saatchi Collection, London
Selig D. Sacks
Saint Mary's College of California, Moraga
David Salle
Dr. Brian Saltzman
San Diego Museum of Art
San Francisco Museum of Modern Art
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Santa Barbara Museum of Art, California
Special Collections, University Library, University of California, Santa Cruz
Mr. and Mrs. Irwin Schloss
Carolee Schneemann
Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations
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Mrs. Hannelore B. Schulhof
Christel Schuppenhauer and Ulf Bischoff
Galerie Schuppenhauer, Cologne
Wilhelm Schürmann
Galerie Schurr, Stuttgart
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Estelle Schwartz
Marvin W. Schwartz
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Seattle Art Museum
Security Pacific Corporation
Allan Sekula
Serendipity Books, Berkeley
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Shaker Museum and Library, Old Chatham, New York
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Irene R. Shapiro
Jim Shaw
Alan Shayne and Norman Sunshine
Mr. and Mrs. John Martin Shea
Judith Shea
Shelburne Museum of Art, Vermont
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
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Cindy Sherman
Cindy Sherman and Michel Auder
Betsy B. Shirley
Vaughn Sills
Gilbert and Lila Silverman
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Lorna Simpson
Martin Sklar
Clarissa Sligh
Barry Sloane
Alexis Smith
Candida and Rebecca Smith
David and Jeanine Smith
Kiki Smith
Roberta Smith
Snyder Fine Art, Inc.
Margarita Vidal Socas
Collection Archiv Sohm, Staatsgalerie, Stuttgart
Holly Solomon
Holly Solomon Gallery, New York
Horace H. Solomon
John Solomon
Charles Solway Gallery, Cincinnati
Sonnabend Collection
Sonnabend Gallery, New York
Robert and Susan Sosnick
The Southland Corporation
Southwestern Bell Corporation, San Antonio
Southwestern Bell Corporation, Paul Strand Collection
Spainerman Gallery, New York
Joan and Michael Spector
Judy and Stuart Spence
Nancy Spero
Sperone Westwater, New York
Emily and Jerry Spiegel
Monika Spruth Galerie, Cologne
The Saint Louis Art Museum, Missouri
Christopher and Ann M. Stack
David Stang
Starn Twins
Statens Museum for Kunst, Copenhagen
Laura Lee Stearns
Gallery Gertrude Stein, New York
Michael Stella
Mrs. Sergio Stella
John L. Stewart
Galerie zur Stockeregg, Zürich
Michael and Eleanore Stoffel
Allan Stone Gallery, New York
Amy Stone
Norman Stone
Paul Strand Archive, Aperture Foundation
Leila and Melville Straus
Levi Strauss & Co. Art Collection, San Francisco
Harry Acton Striebel

Marion Boulton Stroud
Stux Gallery, New York
James Surls
Roselyne and Richard Swig
Julie Sylvester
Syracuse University Art Collection, New York
Aldo Tambellini and Sarah Dickinson
Benedikt Taschen Collection
Lenore Tawney
Hendel Teicher
Telfair Academy of Arts, and Sciences, Inc., Savannah, Georgia
Mr. and Mrs. Hy Temkin
Terra Museum of American Art, Chicago
Daniel J. Terra Collection
Terra Foundation for the Arts
Mr. and Mrs. Wade F. B. Thompson
303 Gallery, New York
Richard Titus
Emily Leland Todd
The Toledo Museum of Art, Ohio
Francesc Torres
Turman Art Gallery, Indiana State University, Terre Haute
Laila and Thurston Twigg-Smith
Charles B. Tyler
Universal Limited Art Editions, West Islip, New York
University Art Museum, University of California, Berkeley
University Art Museum, University of New Mexico
University Art Museum/Pacific Film Archive, University of California, Berkeley
University Gallery, University of Massachusetts at Amherst
Massimo Valsecchi
Massimo and Francesca Valsecchi
Mr. and Mrs. Louis R. Vanasse
Vanderwoude Tananbaum Gallery, New York
Felisa and Nick Vanoff
Van Straaten Gallery, Chicago
Vassar College Art Gallery, Poughkeepsie, New York
Collection Ben Vautier, Nice
Carol Vena-Mondt
Annemarie Verna Galerie, Zurich
Dr. Lyle Victor and Diane Victor
Ouentin Vidor
Virginia Museum of Fine Arts, Richmond
Herbert and Dorothy Vogel
Renee Vollen
Councilman Joel Wachs
Susan and Andrew Wald
Walker Art Center, Minneapolis
Paul F. Walter
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Warner Collection of Gulf States Paper Corporation, Tuscaloosa, Alabama
Mr. and Mrs. Thomas E. Warrell, Jr.
Larry Warsh
Joan T. Washburn Gallery, New York
Washington University Gallery of Art, St. Louis
John Waters
Watkins Collection, The American University, Washington, D.C.
Robert Watts Studio Archive
Todd Webb
Beatrice and Hans Peter Weber
John Weber Gallery, New York
William Wegman
Van Weir
Frederick R. Weisman Art Foundation
Dr. and Mrs. Martin Weissman
The Wellesley College Museum, Massachusetts
Drs. Gregory and Sheila Wells
Wendell Street Gallery, Cambridge, Massachusetts
Wenyon and Gamble
Tom Westbrook and Abby Nesbitt
Margaret Weston
Weston Gallery, Carmel, California
Thea Westreich and Ethan J. Wagner
Martha Wetherbee and Nathan Taylor Collection
Weyhe Gallery, New York
Mus White
David Whitney
Dan Wiley
Estate of Hannah Wilke
Emmett Williams
William Earle Williams
Ellen Williams
Mr. and Mrs. E. Thomas Williams Jr.
Pat Ward Williams
Helen Winer
Ealan Wingate
Elisabeth and Ealan Wingate
Terry Winters
Winterthur Museum and Library, Delaware
Penny and Mike Winton
Krzysztof Wodiczko
Erving and Joyce Wolf
Lorrin and Deane Wong
Martin Wong
Mr. and Mrs. Robert J. Woods
Christopher Wool
Worcester Art Museum, Massachusettes
Edward Wortz
WPA Film Library, Oak Forest, Illinois
Mr. and Mrs. Bing Wright
Mr. and Mrs. C. Bagley Wright
Yale University Art Gallery, New Haven
Lynne Yamamoto
George and Pearl Yewell
Bruce Yonemoto, Norman Yonemoto and Tim Martin
Richard York Gallery, New York
La Monte Young and Marian Zazeela Collection of The Gilbert and Lila Silverman Fluxus Collection, Detroit
Donald Young Gallery, Seattle
Ira and Lori Young
Zabriskie Gallery, New York
Mr. and Mrs. Richard D. Zanuck
Richard S. Zeisler
Diana Zlotnick
90 Anonymous Lenders

INSTITUTIONS AND ORGANIZATIONS RECEIVING LOANS FROM THE PERMANENT COLLECTION

This list covers only those Permanent Collection loans to exhibitions not organized by the Whitney Museum of American Art. Institutions accepting loans through Whitney Museum traveling exhibitions are listed under "Exhibitions."

Addison Gallery of American Art, Andover, Massachusetts
Afro-American Historical and Cultural Museum, Philadelphia
Akron Art Museum, Ohio
Albright-Knox Art Gallery, Buffalo
The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
Brooke Alexander Gallery, New York
American Academy and Institute of Arts and Letters, New York
Amon Carter Museum, Fort Worth, Texas
David Anderson Gallery, Buffalo
The Arkansas Art Center, Little Rock
The Art Gallery, University of New Hampshire, Durham
The Art Institute of Chicago
The Art Museum, Princeton Universty
Stephen F. Austin State University, Nacogdoches, Texas
Berliner Festspiele, Berlin
Eubie Blake National Museum and Cultural Center, Baltimore
Mary and Leigh Block Gallery, Northwestern University, Evanston, Illinois
Mary Boone Gallery, New York
Boston College Museum of Art, Chestnut Hill, Massachusetts
Boston University Art Gallery
Brandywine River Museum, Chadds Ford, Pennsylvania
The Brooklyn Museum, New York
Brunnier Art Gallery, Iowa State University, Ames
Burchfield Art Center, Buffalo State College, New York
The Butler Institute of American Art, Youngstown, Ohio
California Afro-American Museum, Los Angeles
The Carnegie Museum of Art, Pittsburgh
Leo Castelli Gallery, New York
Center for Contemporary Art, Rooseum, Malmo, Sweden
Center for the Fine Arts, Miami
Centro de Arte Reina Sofiá, Madrid
Chicago Historical Society
City Arts Centre, Edinburgh
Cleveland Center for Contemporary Art
The Columbus Museum of Art, Ohio
The Contemporary Museum, Honolulu
The Corcoran Gallery of Art, Washington, D.C.
Crocker Art Museum, Sacramento
Davenport Museum of Art, Iowa
Philippe Daverio Gallery, New York
Dayton Art Institute Museum of Contemporary Art at Wright State University, Ohio
Des Moines Art Center, Iowa
Terry Dintenfass Gallery, New York
The Denver Art Museum
The Drawing Center, New York
Elvehjem Museum of Art, Madison, Wisconsin
The Emerson Gallery, Hamilton College, Clinton, New York
Andre Emmerich Gallery, New York
William A. Farnsworth Library and Museum, Rockland, Maine
Federal Reserve Board Art Gallery, Washington, D.C.
The Fine Arts Museum of the South at Mobile, Alabama
Flynn Gallery, New York
Foundation for Improving Understanding of the Arts, Milan
The Friends of Photography, Ansel Adams Center, San Francisco
Fukuoka Art Museum, Japan
Fundació Antoni Tapies, Barcelona
Fundacion Juan March, Madrid
Gagosian Gallery, New York
Galerie Nationale du Jeu de Paume, Paris
Georgia Museum of Art, The University of Georgia, Athens
Gibbes Museum of Art, Charleston, South Carolina
Wellington B. Gray Gallery, East Carolina University, Greenville, North Carolina
Christopher Grimes Gallery, Santa Monica
Solomon R. Guggenheim Museum, New York
Haus der Kunst, Munich
Hayward Gallery, London
The Heckscher Museum, Huntington, New York
Henry Art Gallery, University of Washington, Seattle
High Museum of Art, Atlanta
Hillwood Art Museum, C. W. Post Campus, Long Island University, Brookville, New York
Hirschl and Adler Galleries, New York
Hirshorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Hôtel des Art, Fondation Aationale des Arts, Paris
The Hudson River Museum of Westchester, Yonkers, New York
Hunter Museum of Art, Chattanooga, Tennessee
The Hyde Collection, Glens Falls, New York
IBM Gallery of Science and Art, New York
Indianapolis Museum of Art
Institute of Contemporary Art, Amsterdam
The Institute of Contemporary Art, Boston
The Institute for Contemporary Art, P.S. 1 Museum and the Clocktower Gallery, Long Island City, New York
Institute of Contemporary Art-University of Pennsylvania, Philadelphia
IVAM Centre Julio Gonzalez, Valencia, Spain
The Jewish Museum, New York
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
Joslyn Art Museum, Omaha, Nebraska
The Katonah Museum of Art, New York
M. Knoedler & Co., New York
Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
Kunsthaus Zurich
Kunstnernes Hus, Oslo, Norway
Laguna Art Museum, Laguna Beach
Lehigh University, Pennsylvania
Stuart Levy Gallery, New York
Lingotto, Turin, Italy
Los Angeles County Museum of Art
Maier Museum of Art, Randolph-Macon Women's College, Lynchberg, Virginia
Mead Art Museum, Amherst College, Massaschusetts
The Menil Collection, Houston
The Metropolitan Museum of Art, New York
Midtown-Payson Galleries, New York
Milwaukee Art Museum
The Minneapolis Institute of Art
Minnesota Museum of Art, St. Paul
Sidney Mishkin Gallery, Baruch College, New York
Elizabeth Myers Mitchell Art Gallery at St. John's College, Annapolis
Achim Moeller Fine Art Gallery, New York
Montgomery Museum of Fine Arts, Alabama
Montreal Museum of Fine Arts
Munson-Williams-Proctor Institute Museum of Art, Utica, New York
Musée d'Art Contemporain, Nimes, France
Musée d'Art Moderne et d'Art Contemporain de la Ville de Nice, France
Museo Cantonale d'Arte, Lugano, Switzerland
Museo de Monterrey, Mexico
Museo Nacional Centro de Arte Reina Sofia, Madrid
Museu da Gravura, Curitiba, Brazil
Museum Ludwig, Cologne
Museum of American Folk Art, New York
Museum of Art, Inc., Fort Lauderdale, Florida
Museum of Contemporary Art, Chicago
The Museum of Contemporary Art, Los Angeles
Museum of Fine Arts, Boston
The Museum of Fine Arts, Houston
The Museum of Modern Art, New York
Museum of Modern Art, Saitama, Japan
Nassau County Museum of Art, Roslyn Harbor, New York
National Academy of Design, New York
National Afro-American Museum and Cultural Center, Wilberforce, Ohio
National Art Museum of Sport, Inc., Indianapolis
National Gallery of Art, Washington, D.C.
The National Museum of Modern Art, Kyoto
The National Museum of Modern Art, Tokyo
The National Museum of Women in the Arts, Washington, D.C.
Neuberger Museum, State University of New York at Purchase
New Orleans Museum of Art
Newark Museum, New Jersey
Newport Harbor Art Museum
New York Studio School of Drawing, Painting, and Sculpture
North Carolina Museum of Art, Raleigh
Ogunquit Museum of American Art, Maine
Orlando Museum of Art, Florida
Pace Gallery of New York
Paine Art Center and Arboretum, Oshkosh, Wisconsin
Palais des Beaux-Arts, Brussels
Palazzo delle Esposizioni, Rome
Palm Springs Desert Museum, Inc.
Parrish Art Museum, Southampton, New York
Pennsylvania Academy of Fine Arts, Philadelphia
Philadelphia Museum of Art
The Phillips Collection, Washington, D.C.
Phoenix Art Museum, Arizona
Portland Art Museum, Oregon
Portland Museum of Art, Maine
Rooseum Center for Contemporary Art, Malmo, Sweden
The Queens Museum of Art, Flushing Meadows, New York
James Rosenquist, Inc.
Royal Academy of Arts, London
Saint Louis Art Museum
Sala de Exposiciones Rekalde, Bilbao, Spain
Salander-O'Reilly Galleries, New York
San Francisco Museum of Modern Art
San Jose Museum of Art
Setagaya Museum, Tokyo
Snite Museum of Art, Notre Dame University, South Bend, Indiana
Sonnabend Gallery, New York
Southern Vermont Art Center, Manchester
J.B. Speed Art Museum, Louisville, Kentucky
Staatliche Kunsthalle, Baden-Baden, Germany
Städtisches Kunstmuseum, Bonn
Stiftung für Konstruktive un Konkrete Kunst, Zurich
The Strong Museum, Rochester, New York
The Studio Museum in Harlem, New York
Tacoma Art Museum, Washington
Taipei Fine Arts Museum, Taiwan, Republic of China
The Tate Gallery, London
Triton Museum of Art, Santa Clara, California
Tufts University Art Gallery, Medford, Massachusetts
Venice Biennale
Virginia Beach Center for the Arts
Virginia Museum of Fine Arts, Richmond
Walker Art Center, Minneapolis
Miriam and Ira D. Wallach Art Gallery, Columbia University, New York
Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany
Wight Art Gallery, University of California Los Angeles
Williams College Museum of Art, Williamstown, Massachusetts
World Financial Center, New York
Yale University Art Gallery, New Haven, Connecticut

JULY 1, 1991 – JUNE 30, 1994

COMMITTEES
CONTRIBUTORS
MEMBERS

The following lists indicate committee members as of June 30, 1992, 1993, and 1994.

COMMITTEES APPOINTED BY THE BOARD OF TRUSTEES

Executive Committee

Gilbert C. Maurer
1992–1993
CHAIRMAN 1994

Flora Miller Biddle
1992–1994

Joanne Leonhardt Cassullo
1993–1994

Joel S. Ehrenkranz
1992–1994

Faith G. Golding
1992–

Sondra Gilman Gonzalez-Falla
1992–1994

Frederick B. Henry
1992–1994

Emily Fisher Landau
1992–1994

Leonard A. Lauder
1994
CHAIRMAN 1992–1993

Adriana Mnuchin
1992–1994

Stephen E. O'Neil
1992–1993

Allen Questrom
1994

Charles Simon
1992–1993

Robert Sosnick
1992–1993

Nancy Brown Wellin
1992–1994

Robert W. Wilson
1992–1994

David A. Ross
EX OFFICIO 1992–1994

Nominating Committee

Joanne Leonhardt Cassullo
1992

Joan Hardy Clark
1993–1994

Fiona Donovan
1992–1994

Philip H. Geier, Jr.
1992–1994

Faith G. Golding
1992–1994

Henry Kaufman
1992–1994

Leonard A. Lauder
EX OFFICIO 1992

Raymond J. Learsy
1992

Gilbert C. Maurer
CHAIRMAN 1992–1993
EX OFFICIO 1994

A. Alfred Taubman
1992

Nancy Brown Wellin
1992

Members ex officio of the following committees were Gilbert C. Maurer (1994), Leonard A. Lauder (1992–1993), David A. Ross (1992–1994)

Investment Committee

John A. Levin
CHAIRMAN 1992–1994

Joel S. Ehrenkranz
1992–1994

Henry Kaufman
1992–1994

Robert E. Mnuchin
1992–1994

Stephen E. O'Neil
1993–1994

Stephen A. Schwarzman
1993–1994

Charles Simon
1992–1994

Robert W. Wilson
CHAIRMAN 1992
1993–1994

William S. Woodside
1992–1994

Operations and Budget Committee

Allen Questrom
1993
CHAIRMAN 1994

Fiona Donovan
1992–1994

Joel S. Ehrenkranz
1992–1993

Arthur Fleischer, Jr.
1992–1994

Frederick B. Henry
1992–1994

Raymond J. Learsy
1992

Gilbert C. Maurer
1992–1993

Adriana Mnuchin
1992–1994

Stephen E. O'Neil
1992–1994

Charles Simon
1992–1994

Robert Sosnick
CHAIRMAN 1992–1993

Painting and Sculpture Committee

Flora Miller Biddle
1992
CHAIRMAN 1993–1994

Emily Fisher Landau
1992
CO-CHAIRMAN 1993–1994

Michele Beyer
1994

Peggy Cooper Cafritz
1994

Joanne Leonhardt Cassullo
1992–1994

Jack E. Chachkes
1992–1994

Jay Chiat
1992–1993

Heeja Chung
1992–1994

Elaine Dannheisser
1992–1994

Arthur Fleischer, Jr.
1992–1994

Frederick B. Henry
1993–1994

Elaine Kaufman
1992–1994

Berthe Kolin
1992–1994

Jon Landau
1994

Barbara Lane
1993–1994

Raymond J. Learsy
1992–1994

Thomas H. Lee
1994

Howard Lipman
1992

Linda Macklowe
1993–1994

Adriana Mnuchin
CHAIRMAN 1992

Peter Norton
1993–1994

James R. Palmer
1994

Craig Robins
1994

Wilbur Ross
1994

Eugene Schwartz
1992–1994

Ethel Redner Scull
1992–1994

Mrs. William S. Taubman
1992

Laila Twigg-Smith
1992–1994

Mrs. Nathaniel Usdan
1992

Nancy Brown Wellin
1992–1994

Drawing Committee

Gilbert C. Maurer
CHAIRMAN 1992–1994

Mrs. Harrison Augur
1992–1994

Richard Brown Baker
1992–1994

Michele Beyer
1992–1993

Flora Miller Biddle
1992–1994

Murray H. Bring
1992–1994

Joan Hardy Clark
1992–1994

Ronald Daitz
1994

Joel S. Ehrenkranz
1992–1993

Edward L. Gardner
1992–1993

Robert F. Greenhill
1992–1994

Alvin S. Lane
1992

Jane Lombard
1992–1993

Mrs. Susan Malloy
1992–1994

Raymond J. McGuire
1993–1994

Mrs. John O'Boyle
1992–1994

Mrs. H. Charles Price
1992–1994

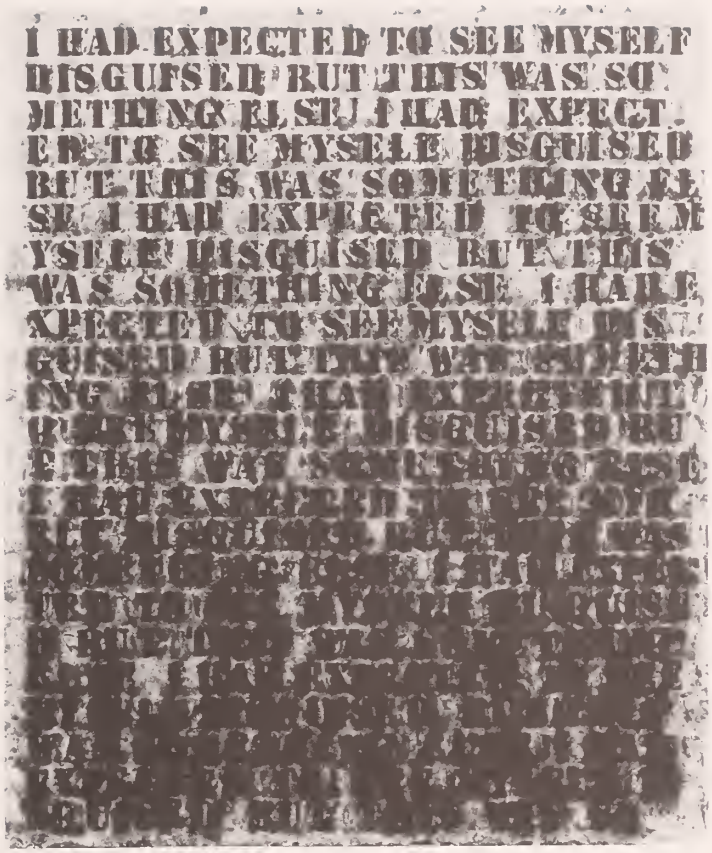
Whitney Stevens
1992–1994

David J. Supino
1992

Emily Todd
1992–1993

Dianne Wallace
1993–1994

Paul F. Walter
1992–1994



Print Committee

Beth Rudin DeWoody
CHAIRMAN 1992–1994

Ann Birks
1994

Suzanne Cochran
1992–1994

Donald M. Cox
1992

Mrs. Thomas H. Dittmer
1992

Fiona Donovan
1992–1994

Barry H. Garfinkel
1992–1994

Raymond J. Learsy
1992–1994

Robert M. Moss
1992–1994

Brooke Neidich
1994

Morris W. Offit
1994

Mrs. David B. Pall
1992–1994

Steven Rattner
1994

Marc Schwartz
1994

Richard Shack
1992–1994

Robert Sosnick
1992–1994

Cornelia Whitney
1993–1994

Dave H. Williams
1992

Reba W. Williams
1992

Photography Committee

Sondra Gilman Gonzalez-Falla
CHAIRMAN 1992–1994

Flora Miller Biddle
1992–1994

Donatella Brun-Chiat
1992–1994

Joanne Leonhardt Cassullo
1992–1994

Ana R. Daniel
1992–1994

Anne Ehrenkranz
1992–1994

Faith G. Golding
1992–1994

Frederick B. Henry
1992–1994

Robert J. Hurst
1994

Audrey Irmas
1992–1994

Elizabeth R. Kabler
1992–1994

Michele Gerber Klein
1993–1994

Emily Fisher Landau
1992–1994

Jon D. Smith, Jr.
1992–1994

John L. Steffens
1992–1994

Michael Ward Stout
1992–1994

Ann Tenenbaum
1994

Samuel Yanes
1993–1994

Corporate Council

Philip H. Geier, Jr.
CHAIRMAN 1992–1994

Murray H. Bring
1992–1994

Simon J. Critchell
1992–1994

Arthur Fleischer, Jr.
1992–1994

Robert F. Greenhill
1992–1994

Gilbert C. Maurer
1992–1993

Robert J. Hurst
1994

Leonard A. Lauder
1994

Michael J. Paxton
1992–1994

Allen Questrom
1993–1994

Wilbur Ross
1994

Stephen A. Schwarzman
1993–1994

William S. Shanahan
1993–1994

Robert Sosnick
1992–1993

Marvin S. Traub
1992–1994

Education Committee

Joanne Leonhardt Cassullo
1992
CHAIRMAN 1993–1994

Flora Miller Biddle
1992–1994

Joan Hardy Clark
1993–1994
CHAIRMAN 1992

Beth Rudin DeWoody
1992–1994

Fiona Donovan
1992–1994

Margot Freedman
1994

David W. Harleston
1993–1994

Berthe Kolin
1992–1994

Glenn Ligon
1994

Barbara Kruger
1992–1993

Jane Lombard
1992–1994

Michael J. Paxton
1993–1994

Mrs. Laurance S. Rockefeller
1992–1994

Fran Rosenfeld
1994

Irving Sandler
1992–1994

Nancy Brown Wellin
1992–1994

Facilities Committee

George S. Kaufman
1992
CHAIRMAN 1993–1994

Flora Miller Biddle
1992–1994

Joel S. Ehrenkranz
1992–1994

Faith G. Golding
1993–1994
CHAIRMAN 1992

Sondra Gilman Gonzalez-Falla
1992–1993

Frederick B. Henry
1992–1994

Macculloch M. Irving
1992–1994

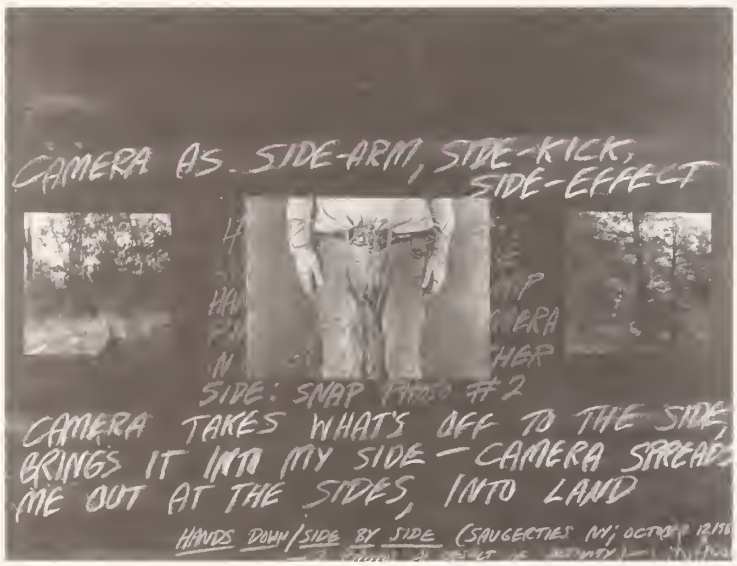
Ira W. Krauss
1992–1994

Gilbert C. Maurer
1992–1993

Elizabeth M. Petrie
1992–1994

Robert Sosnick
1992–1993

A. Alfred Taubman
1992–1993



Legal and Ethics Committee

Joel S. Ehrenkranz
CHAIRMAN 1992–1994

Peter M. Fishbein
1992–1994

Arthur Fleischer, Jr.
1992–1994

Alexander D. Forger
1993–1994

George J. Gillespie III
1992–1994

David W. Harleston
1994

Arthur L. Liman
1992–1994

Edgar M. Masinter, Jr.
1992–1994

Long-Range Planning Committee

Frederick B. Henry
CHAIRMAN 1992–1994

Flora Miller Biddle
1992–1994

Joanne Leonhardt Cassullo
1992–1994

Faith G. Golding
1992–1994

Gilbert C. Maurer
1992–1993

Adriana Mnuchin
1992–1994

H. Charles Price, III
1994

Robert W. Wilson
1993–1994

David Michael Winton
1992–1994

Membership Committee

Douglas B. Leeds
1992
CO-CHAIRMAN 1993–1994

Nancy Brown Wellin
CHAIRMAN 1992
CO-CHAIRMAN 1993–1994

Deborah A. Bancroft
1993–1994

Christine Mortimer Biddle
1993–1994

Flora Miller Biddle
1992–1994

Mrs. Richard Black
1992

Wendy and Henry Breck
1992

Susan Burke
1992

Lawrence Caplan and Dorlene Kaplan
1994

Joan Hardy Clark
1992–1994

Jan Cowles
1993–1994

Anastasie Croy
1993–1994

Ana R. Daniel
1992

Courtenay Daniels
1994

Diego Delvayo
1992–1993

Jill Esterman
1994

Margot Freedman
1994

Maureen Gould
1993–1994

Helen Halpern
1992–1994

David W. Harleston
1994

Angela Kapp
1994

Eva Garza Laguera
1992

Deborah D. Landon
1992–1994

Micki Linen
1993–1994

Gilbert C. Maurer
1992–1993

George Mayo
1994

Mrs. Joseph Meehan
1992

Priscilla Morgan
1992–1994

Prue Mortimer
1993–1994

Gail Postal
1994

Kelli Questrom
1994

Jane Richards
1993–1994

Sue Rotenstreich
1992–1993

Tsuneko Sadao
1993–1994

June and Paul Schorr
1993–1994

Robert Schrijver
1993–1994

Barbara and Shirley Scott
1994

Pam Sloan
1993–1994

Helena Sokoloff
1994

Whitney Stevens
1994

Permanent Collection Review Committee

Flora Miller Biddle
1992

Beth Rudin DeWoody
1992

Sondra Gilman Gonzalez-Falla
1992

Gilbert C. Maurer
1992

Adriana Mnuchin
1992

Jules D. Prown
1992

EXHIBITION ASSOCIATES

The Whitney Museum created the Exhibition Associates in 1989 to provide a unique opportunity for individuals to support exhibitions at the Museum. This generous group of donors funds an exhibition each year and are honored at an opening dinner. During the three-year period covered by this report, Exhibition Associates supported the following exhibitions: "Terry Winters," "Agnes Martin," "In a Classical Vein: Works from the Permanent Collection," and "Ideas and Objects: Selected Drawings and Sculptures from the Permanent Collection."

Special activities are planned throughout the year for the Exhibition Associates, including special tours and visits to private collections and artists' studios. The group was chaired by Helen Pall

Suzanne and Stanley S. Arkin
Nancy and Stanley Behrman
Michele and Lawrence Beyer
Ruth Bowman
Susan and Alvin Chereskin
Donna and Henry D. Clarke, Jr.
Anastasie Croy and John M. B. O'Connor
Barbara and Maurice Deane
Elizabeth and Anthony Enders
Carol and Maurice Feinberg
Summer and Donald Feuerstein
Frances and Hans Gerngross
Sylvia Olnick Golber
Faith G. Golding
Helen Halpern
Barbara S. Horowitz
Noriko Ishikawa
Wendy and Peter T. Joseph
Harry Kahn
Ruth and Alfred J. Koeppel
Estelle Konheim
Nanette L. Laitman
Rose and Morton Landowne
Barbara and Richard S. Lane
Evelyn and Leonard A. Lauder
Alice Lawrence
Jane Lombard
Susan and Edwin A. Malloy
Nancy and Edwin I. Marks
Gloria A. Marsteller
Ann and Gilbert C. Maurer
Barbara and Nicholas Millhouse
Adriana and Robert Mnuchin
Helen and David B. Pall
Shirley Polykoff
Ethel W. Royer
Ruth and Herbert D. Schimmel
Joan and Jerome Serchuck
Marion Boulton Stroud
Sue Erpf Van de Bovenkamp
Rebecca Cooper Waldman and Michael Waldman
Irma Weiss
Nancy and Keith Wellin
Reba and Dave Williams
The Norman and Rosita Winston Foundation, Inc.
Margaret and William S. Woodside
Bette and Herman Ziegler

NATIONAL COMMITTEE

The National Committee of the Whitney Museum of American Art was founded in 1980 to bring together individuals from all across the United States who share a commitment to American art. The members form a network with a variety of museums and cultural institutions and help bring the achievements of 20th-century American art to national attention. The National Committee sponsors traveling exhibitions, education programs, critical research, and other activities undertaken at the Whitney Museum.

The National Committee gathers twice each year to vote on funds for allocation. The following traveling exhibitions were funded in part by this important committee during the fiscal years 1992, 1993, and 1994: "Alexis Smith," "Richard Prince," "Jean-Michel Basquiat," and "Mike Kelley." In addition, the group has provided funding for the "1993 Biennial Exhibition," the Symposium on American Art and Culture, Edward Hopper's Catalogue Raisonné, and the American Century project.

The Committee is currently comprised of patrons and collectors from 23 states.

Mr. and Mrs. Anthony Ames
Atlanta, Georgia

Mr. and Mrs. H. Brewster Atwater, Jr.
Wayzata, Minnesota

Mr. and Mrs. Sydney F. Biddle
New York, New York

Mr. and Mrs. Martin Bucksbaum
Des Moines, Iowa

Mr. and Mrs. Paul Cassiday
Honolulu, Hawaii

The Honorable Anne Cox Chambers
Atlanta, Georgia

Mr. and Mrs. Thomas B. Coleman
New Orleans, Louisiana

Dr. and Mrs. David R. Davis
Medina, Washington

Mr. and Mrs. Gilbert de Botton
London, England

Mr. and Mrs. Carlos de la Cruz
Key Biscayne, Florida

Mr. Rene di Rosa
Napa, California

Mr. and Mrs. Peter H. Dominick, Jr.
Denver, Colorado

Mr. Gilbert B. Friesen
Los Angeles, California

Mr. and Mrs. Drew Gibson
Palo Alto, California

Mr. and Mrs. Brendan Gill
New York, New York

Mr. and Mrs. Bernard A. Greenberg
Beverly Hills, California

Mr. and Mrs. Graham Gund
Cambridge, Massachusetts

Mr. and Mrs. S. Roger Horchow
Dallas, Texas

Mr. and Mrs. William C. Janss
Sun Valley, Idaho

Mr. and Mrs. Miner S. Keeler
Grand Rapids, Michigan

Mr. and Mrs. R. Crosby Kemper
Kansas City, Missouri

Mr. and Mrs. Robert P. Kogod
Washington, DC

Mr. and Mrs. Leonard A. Lauder
New York, New York

Dr. Bert A. Lies
Santa Fe, New Mexico

Mr. and Mrs. Robert Looker
El Segundo, California

Mr. and Mrs. Lewis Manilow
Chicago, Illinois

Mr. Byron R. Meyer
San Francisco, California

Mr. and Mrs. Robert E. Meyerhoff
Phoenix, Maryland

Mr. and Mrs. Nicholas Millhouse
New York, New York

Mrs. Louis S. Myers
Chicago, Illinois

Mr. A.J.F. O'Reilly
Pittsburgh, Pennsylvania

Mr. B. Waring Partridge III and Ms. Julia Jitkoff Partridge
Menlo Park, New Jersey

Mr. and Mrs. James R. Patton, Jr.
Washington, DC

Mr. and Mrs. H. Charles Price
Dallas, Texas

Mr. and Mrs. Harold C. Price
Laguna Beach, California

Mrs. C. Lawson Reed
Cleveland, Ohio

Mr. and Mrs. Paul C. Schorr III
Lincoln, Nebraska

Mrs. Donald Scutchfield
Westwood, California

The Reverend and Mrs. Alfred R. Shands III
Louisville, Kentucky

Dr. and Mrs. Norman Stone
San Francisco, California

Ms. Marion Stroud
Elkins Park, Pennsylvania

Mrs. Nellie Taft
Boston, Massachusetts

Mr. and Mrs. A. Alfred Taubman
Bloomfield, Michigan

William L. True
Seattle, Washington

Mrs. Laila Twigg-Smith
Honolulu, Hawaii

Mr. Thurston Twigg-Smith
Honolulu, Hawaii

Mrs. Paul L. Wattis
San Francisco, California

Ms. Cornelia Whitney
Tarrytown, New York

Mrs. Cornelius Vanderbilt Whitney
Westbury, New York

Mr. and Mrs. David M. Winton
Bloomfield, Minnesota

Mr. and Mrs. Robert Woods
Los Angeles, California

LIBRARY FELLOWS

Established in 1983, the Library Fellows of the Whitney Museum support the continuing expansion of the Library's acquisitions and its capacity to make its resources available to scholars of American art. During the period of this report, they funded the publication of two fine press books, *The First Picture Book. Everyday Things for Babies* and *Mesa Verde*, and sponsored two exhibitions, "Fables, Fantasies, and Everyday Things Children's Books by Artists" and "Artists' Publications, 1952–1966." In addition, the Library Fellows enjoyed a program of events ranging from a tour of the Lincoln Center Library, to readings by novelists and poets, and lectures by literary critics.

Brendan Gill
CO-CHAIRMAN

Joan Hardy Clark
CO-CHAIRMAN

Laura Adams
Carolyn Alexander
William Beekman
Jim Bibo
Richard B. Black
Edward R. Broida
Hadassah T. Brooks-Morgan
Joanne Leonhardt Cassullo
Eileen Cohen
Georgia and Michael De Havenon
Beth Rudin DeWoody
Edward R. Downe, Jr.
Frederick Eberstadt
Mandy and Clifford Einstein
Jack Eisert
Linda Fischbach
Susan Fleischer
Nancy Lerner Frej
B.H. Friedman
Faith G. Golding
Sondra Gilman Gonzalez-Falla
Frederick B. Henry
Marieluise Hessel
Charles M. Hobson III
Benjamin and Rita Holloway
Linda Janovic
Emily Fisher Landau
Raymond J. Learsy
Arthur Loeb
Linford L. Lougheed
Linda Macklowe
Michael Mahoney
Karen Marta
David H. Mortimer
Stephen E. Myers
Jeremy Nussbaum
Helen Pall
Elizabeth Petrie
Harold C. Price
Jessie Price
David D.L. Rados
Susan and Peter Ralston
Sidney Shiff
Arnold Smoller
Pari Stave
Jean Stein
Norman C. Stone
Joseph Stern
Gideon Strauss
Mary Tannen
Irma Weiss
Nancy Brown Wellin
Newton D. Werner
Thea Westreich
Reba Williams
William S. Woodside

ex officio

Flora Miller Biddle
Leonard A. Lauder

FILM AND VIDEO FELLOWS

The Film and Video Fellows was established in 1989 to support the film and video department and to share the resources of the Whitney Museum's film and video department with those who have an interest in the media arts. During the period of this report, the Fellows helped to fund the "New American Film and Video Series" (see pages 24–26 for listing of exhibitions) and enjoyed a series of events including a presentation by Al Pacino, a meeting with "media archeologist" Richard Prelinger, and a tour of the Museum of Radio and Television.

Frederick B. Henry
CO-CHAIRMAN

George S. Kaufman
CO-CHAIRMAN

Arthur G. Altschul
Joe Arcidiacono
Joanne Leonhardt Cassullo
Susan and Arthur Fleischer, Jr.
David Geffen
Marieluise Hessel
Richard Kandel
Pamela Kramlich
Iara Lee and George Gund
Adriana and Robert Mnuchin
Jane Supino
Nancy and Keith Wellin
Barbara Wise
Margaret and William S. Woodside

CURATORS' DISCUSSION GROUP

Founded in 1993, the Curators' Discussion Group is a forum for free and open exchange between a small group of collectors and Whitney curators, addressing significant issues in 20th-century American art. The group meets three times a year at the Museum for dinner and a discussion led by David A. Ross, *Alice Pratt Brown Director*, a curator, and special guests from the art world or academia. The topic for each discussion is related to an exhibition on view at the Museum. The group is chaired by Fiona Donovan.

Adrienne Atwell
Jacqueline Bradley and Clarence Otis
Joanne Leonhardt Cassullo
Suzanne and Robert Cochran
Anastasie Croy and John M.B. O'Connor
Fiona and Mark Donovan
Linda and Gregory Fischbach
David Harleston
Anki and Douglas Leeds
Kathryn and Steven Mnuchin
Naomi Pitcairn
Kelli and Allen Questrom
Fran and Eric Rosenfeld
Francine and Gifford Whitney

EDUCATION FELLOWS

In 1993 the Education Fellows was formed by a group of Lobby Gallery Associates to provide members with opportunities to expand their knowledge of contemporary art and to learn more about collecting within the context of the Whitney Museum. The group's activities include gallery tours, exhibition lectures by curators, and private collections tours. Funds raised by the Education Fellows help support the Museum's education and community outreach programs

Richard Anderson
Lori Blount
Tanya Bonakder
Andrew Cohen and Elizabeth Sarnoff
Judith Dobrzynski
Susan Dunne
Robert Harteveldt
Leslie Heller
Susan Inglett and David Platzker
Casey Kaplan
Michèle and Jeffrey Klein
Joshua and Tamara Leuchtenburg
Dana Rogers
Amy Rose
Jennifer Rose
Michael Rosenfeld and Halley Harrisburg
Katherine Ross (honorary)
Andrew Schoelkopf
Abby Shapiro
Richard Steele
Spencer Tomkins
John B. Trammell
Kathryn Wilmerding

LOBBY GALLERY ASSOCIATES

The Lobby Gallery Associates, established in 1983, is a group of young professionals who produce a range of special events designed to attract young people to the Museum and to raise funds for exhibitions in the Lobby Gallery. The group has sponsored the ongoing "Collection in Context" series, which highlights selections from the Museum's Permanent Collection, and has supported the installations of "Scott Burton: The Last Tableau," "Variations on Themes: Print Acquisitions," "Joan Mitchell. Pastel," "Alfonso Ossorio: Drawings, 1940–48," and "Photography. Expanding the Collection."

Wendy Davies

Marc Lodovico

Allison and Craig M. Adler
Richard Anderson
Edward D. Andrews
John Shreve Arbuckle
Christopher Ausnit
Peter Charles Ausnit
Hewson Baltzell
Deborah and William Bancroft, Jr.
Amy Bassin
Barbara Bell
Nicholas Berggruen
Julie Berney
Robert C. Beyer
Christine Mortimer Biddle and Michael G. Millius
Lori Blount
Jonathan and Susan Sarnoff Bram
Nancy Mishoe Brennecke
Samantha Capen
Lisa Carley
Ellen Unterberg Celli
Robin and Ira Colin-Greene
D. Rebecca Davies and Jeremy R. Kramer
Wendy Davies and Walter Johnsen
Peter Davis
Fiona and Mark V. Donovan
Victoria Herbert Doolittle
Cathy and Warren Eckstein
Stephen Edwards
Jeanne Ehrenkranz
John Ehrenkranz
Charles M. Elson
Mr. and Mrs. Louis Elson
Jill Leslie Esterman
Madelyn Bell Ewing
James Featherly
James F. Ferraro
Julia Frazier
Mina Gerowin
Andrea Glickhouse
Lisa Hanson
Heather and Roger Harper
Robert Harteveldt
Thomas Hills
Amy Homes
Page Hopkins
Meredith Maurer Hutchison
Susan Inglett
Howard B. Johnson
Adrian and Nina Jones
John Josephson
Valerie and William Kane
Casey M. Kaplan
K. Angela Kapp
Ruth and Steven Kargman
Daniel F. Keegan
Jerome Klein
Michèle and Jeffrey Klein
Lesley and David J. Koeppel
Denise Kowkabany
Jennifer Krogh
Marc LaMagna
Karen and William P. Lauder
Thomas A. Laughlin
Jeannie D. Lawson
John Wanamaker Leas
Anki and Douglas B. Leeds
Bruce Levine
Warren Lichtenstein
Alexandra Trower Lindsey
Michele K. Linen
Alysen and Marc Lodovico
Charles C. S. Malek
Francine Mallement
Charles E. Mather IV
Alexandra May
Kathy and Steven Mnuchin
Cecily Moore
Chappy Morris
Mr. and Mrs. Jay L. Mortimer
Kathy Noyes
H. Tomkins O'Connor
Timothy D. Orr
Ellen Ostrick
Abby Pillari
Lisa Beth Podos
A. Carter Pottash
Therese Provenzano
Brad M. Reiss
Dorian Rogers
Susy Kimball Rosato
Jason Rosenfeld
Karen Rosenfeld
Peter Rossbach
Robert Roth
Mr. and Mrs. James P. Rutherfurd
Mary Michele Rutherfurd
Anthony Schnelling
Melissa A. Schorr
Paul C. Schorr IV
Susan and George A. Schreiber, Jr.
Wendy and Robert Schrijver
John M. Scott
Mr. and Mrs. David J. Seltzer
Janet Johns Shafran
Dewey K. Shay
Henry Siegel
Amy Sinaiko
Sherron E. Smith
Karen Sosnick
Richard L. Steele
Nancy A. Stratford
Rachel and Gerald Sullivan
William K. Swalm
Lane H. Talbot
Cynthia L. Taylor
Catherine Stewart Thomas
Bettina Zilkha Trink
Richard Turrin
John Usdan
Elizabeth A. Uzielli
Patricia Van Buskirk
Margaret Van Sicklen
Denise and Bradley Wendt
Hollis Wendt
Howard A. Willard III

Individual members
are listed in the highest category they participated in
during the three-year period from July 1,
1991–June 30, 1994

INDIVIDUAL MEMBERSHIP

Members of the Whitney Museum provided almost $3 million in general operating support for the Museum in the years covered by this report. During the fiscal year 1994, we introduced two new membership levels: an Artist Student membership at $25 and a Whitney Fellow membership at $2,500. Both groups quickly grew beyond our expectations. In addition, the Education Fellows were formed to support education programs, and the Curators' Discussion Group was formed to allow a small group to study and explore our exhibitions in greater depth.

Members participated in a wide range of events designed to enhance their experience of Whitney exhibitions and other aspects of American art. In addition to opening receptions and special preview days for major exhibitions, we also organized exhibition installation tours for Whitney Fellows and Whitney Circle members, Artists on Art exhibition tours with artists and critics, and dinners following events such as the sold-out conversation with William Wegman and David A. Ross. The Museum thanks The Haagen-Dazs Company for its support of our popular Friday Evenings for members during all three years.

Venturing beyond the Museum, we continued to explore New York City, visiting public and private sites in Greenwich Village and Harlem in Manhattan, Fort Greene and Williamsburg in Brooklyn, Northwest Bronx, and Staten Island. Our Hudson River Valley series took us to Bard College, Storm King, Manitoga, Columbia County, and Kykuit (the Nelson Rockefeller estate). Nearby, we also visited the Hamptons, Long Island's Gold Coast, Long Island City, and the Litchfield Hills area of Connecticut. Highlights of our national art study tours included Santa Fe and Taos in New Mexico, Pittsburgh, Chicago, Detroit, Toledo, Seattle, Vancouver, Washington, D.C., and large areas of North Carolina and Maine. During each trip, we met with important members of the local art community and had the opportunity to study the arts, history, and architecture of the areas.

The Whitney Abroad program visited Scotland, France, North India, Japan, Eastern Europe, Hong Kong, China, and Korea, with art study seminars preceding most of the tours. These extraordinary visits led to a deeper understanding of the arts in each country as well as their influence on international and American art.

Donations from the travel program funded all free activities for members, including exhibition openings and previews. Through these events, members were able to experience exhibitions more fully, while gaining additional insights into the art scenes throughout the U.S. and abroad.

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Mr. and Mrs. David Brown
Mrs. Martin Bucksbaum
Sandra J. Carrithers
Joanne Leonhardt Cassullo
Mr. and Mrs. Andrew G. Celli
Mr. and Mrs. Alvin Chereskin
Joan Hardy Clark
Ana Daniel
Beth Rudin DeWoody
Robert Durst
Mr. and Mrs. Joel S. Ehrenkranz
Margo Feiden
Mr. and Mrs. Patrick Firmenich
Mr. and Mrs. Edward L. Gardner
Mr. and Mrs. Philip H. Geier, Jr.
Mr. and Mrs. Brad Goldberg
Barbara Goldlarb
Faith G. Golding
Barbara Goldsmith
Mr. and Mrs. Robert F. Greenhill
Frederick B. Henry
Mr. and Mrs. Robert J. Hurst
Mr. and Mrs. Peter T. Joseph
Richard Kandel
George S. Kaulman
Lew and Sharon Korman
Mr. and Mrs. Morton A. Krause
Mr. and Mrs. Sol Kroll
Emily Fisher Landau
Mr. and Mrs. Leonard A. Lauder
Thomas H. Lee
Mr. and Mrs. Douglas B. Leeds
Mr. and Mrs. Robert Lilton
Ronnie L. Livia
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Mr. and Mrs. Harry Macklowe
Mr. and Mrs. William F. Marlieb
Henry S. McNeil, Jr.
Adriana and Robert Mnuchin
Mrs. Louis S. Myers
Brooke and Daniel Neidich
Mr. and Mrs. Peter Norton
Donald A. Pels
Allen and Kelli Questrom
Steven Rattner and Maureen White
Mr. and Mrs. Abner Rosen
Mr. and Mrs. Paul C. Schorr III
Mr. and Mrs. Allan Schwartz
Mr. and Mrs. Jerome A. Siegel
James B. Sitrick
Mr. and Mrs. Ian Slome
Mr. and Mrs. Robert Sosnick
John L. Steffens
Mr. and Mrs. Stanley S. Tananbaum
Mr. and Mrs. A. Alfred Taubman
Alexandra T. Thorne
Stanley S. Tollman
Sue Erpf Van de Bovenkamp
Joseph H. Wender
Robert W. Wilson
Mr. and Mrs. Elliot Wolk

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Anne Abrons and David Sharpe
Mr. and Mrs. Russell Barnett Aitken
Basil Alkazzi
Arthur G. Altschul
Mr. and Mrs. Anthony Ames
Leonore Annenberg
Carol and David Appel
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Mr. and Mrs. Stanley S. Arkin
Mr. and Mrs. Adam Aronson
Mr. and Mrs. H. Brewster Atwater, Jr.
Adrienne Atwell
Lily Auchincloss
Carol and Rhett Austell
Dorothy W. Baker
Richard Brown Baker
John Ball
Dr. and Mrs. Jim Baral
Monique Barbier-Mueller
Mr. and Mrs. Max H. Baril
Nona and Richard Barrett
Mr. and Mrs. Chuck Barris
Anne H. Bass
Joanne T. Bauers
Kerry Beck and Arthur Bruce Spector
Michael F. Beckert and Stephanie M. de Sesa
Mr. and Mrs. John B. Beinecke
Gerald Beiser
Barbara Bellin
Rachel N. Bellow
Madeleine Bennett
Richard W. Berger

Richard Berglund
Mrs. Edwin A. Bergman
Mr. and Mrs. Morris H. Bergreen
Mr. and Mrs. Roger S. Berlind
Mr. and Mrs. Robert A. Bernhard
Mr. and Mrs. Herbert Bernstein
Mr. and Mrs. Richard Bernstein
Ernst Beyeler
Michelle Beyer
Mr. and Mrs. Sydney F. Biddle
Harvey R. Blau
Bonnie Blecha
Mr. and Mrs. Alan John Blinken
Mr. and Mrs. Donald Blinken
Nelson Blitz, Jr. and Cathy Woodard
Mr. and Mrs. Leonard Block
Irving Blum
Randy and Henri Boll
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Charles R. Borrok and Jane Bernstein
Lindsley C. Borsodi and Nicholas Hattenretter
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Jacqueline Bradley and Clarence Otis
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Murray H. Bring, Esq.
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Karen Brosius
Mr. and Mrs. Stephen Brown
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Mr. and Mrs. Selig Burrows
Charles Butt
Mr. and Mrs. Lawrence Buttenwieser
Anne and Robert Buxton
Elaine B. Bye
Hope Byer
Mr. and Mrs. B. Gerald Cantor
Jay Cantor
Lawrence H. Caplan and Dorlene Kaplan
Kathleen A. Carlson
Laura Carpenter
Marie Carpentier
Mr. and Mrs. Arthur L. Carter
Lillian Ahrens Carver
Frank T. Cary
Mr. and Mrs. Paul R. Cassiday
Leo Castelli
Mr. and Mrs. Andrew G. Celli
Jack E. Chachkes
Anne Cox Chambers
Allan Chasanoff
Jay Chiat and Donatella Brun
Mrs. Heeja Chung
Mr. and Mrs. Gustavo A. Cisneros
David Clapp
Carolyn C. Clark
Mr. and Mrs. Henry D. Clarke, Jr.
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Mr. and Mrs. Robert Cochran
Edith Cofrin
Mr. and Mrs. Marshall S. Cogan
Mrs. Saul Z. Cohen
Glenda Dankner Cohen
Michel Cohen
Mr. and Mrs. Thomas B. Coleman
Mr. and Mrs. McCauley Conner
Elaine T. Cooper
Charles Cowles
Mrs. Gardner S. Cowles
Mr. and Mrs. Donald M. Cox
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Robert Crozier
Hugh Cullman
Joseph F. Cullman III
Mr. and Mrs. Lewis B. Cullman
Catherine G. Curran
Mrs. Werner Dannheisser
Valerie D'Antonio
Mr. and Mrs. Richard Danziger
David L. Davies
Dr. and Mrs. David R. Davis
Rahel Dayan
Mr. and Mrs. Kenneth N. Dayton
Lee A. Dayton
Mr. and Mrs. Gilbert de Botton
Mr. and Mrs. Carlos M. de la Cruz
Mrs. John de Menil
Mary Sue Dean
Mr. and Mrs. Maurice Deane
Jeffrey Deitch
Mr. and Mrs. Philippe DeLouvrier
Diego Delvayo
Christine DeVita
Rene di Rosa
Irene Diamond
Dr. and Mrs. Peter Diamandopoulos
Marlene Dietz and Elizabeth Dietz
Mr. and Mrs. Charles Diker
Mr. and Mrs. Thomas C. Dillenberg
Gael Doar
Mr. and Mrs. Peter H. Dominick, Jr.
Joe K. Donald
Marilynn Donini
Laura Donnelley-Morton and John Morton
Mr. and Mrs. Mark V. Donovan
Mary Ellen Donovan and Malcolm Nolen
Barbara Doran
Anne Dowling
Mr. and Mrs. Milton Dresner
Jeanne Baker and John P. Driscoll
Mr. and Mrs. Joseph Duke
Patrick J. Dunlavy
Talley Dunn
Mr. and Mrs. Douglas Durst
Mr. and Mrs. F. Charles Duryea, Jr.
Mr. and Mrs. John L. Eastman
B. Taggert Edwards
Mr. and Mrs. Sanford Ehrenkranz
William S. Ehrlich
Mr. and Mrs. J. A. Elkins, Jr.
Ambassador and Mrs. Edward E. Elson
Mr. and Mrs. Anthony Enders
Mr. and Mrs. Henry J. Everett
Carol and Maurice Feinberg
Mr. and Mrs. Norman Feinberg
Frayda and Ronald Feldman
Mr. and Mrs. Eugene Ferkauf
Sandra Fiebelkorn
Lucille Fillin
Beatrice and Chapman Findlay
Mr. and Mrs. Allan H. Fine
Mr. and Mrs. Edward S. Finkelstein
Mrs. Nathan Finkelstein
Mr. and Mrs. Nicholas L. D. Firth
Mr. and Mrs. Gregory Fischbach
Mr. and Mrs. Peter M. Fishbein
Mr. and Mrs. M. Anthony Fisher
Mr. and Mrs. Arthur Fleischer, Jr.
Aaron I. Fleischman
Mr. and Mrs. Walter B. Ford II
Mr. and Mrs. Arnold Forde
Jacqueline Fowler
Margot Freedman
Susan K. Freedman and Rabbi Richard J. Jacobs
Mr. and Mrs. Robert M. Frehse, Jr.
Stephanie French and Amory Houghton III
Niki and A. Alan Friedberg
Richard Friedberg and Elisabeth S. Searles
Mr. and Mrs. B. H. Friedman
Mr. and Mrs. Jacob W. Friedman
Gilbert B. Friesen
Craig L. Fuller
Mark Fuller
Larry Gagosian
Jill Gallagher
Mr. and Mrs. Howard L. Ganek
Mrs. Victor W. Ganz
Mr. and Mrs. Leslie J. Garfield
Mr. and Mrs. Barry H. Garfinkel
Mr. and Mrs. Robert Garrett
Mr. and Mrs. Gideon Gartner
David Geffen
Bruce Geismar
Robert A. Gerard
Hans and Frances Gerngross
Jane Ellen Bender Gerstein
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Wayne Gibbens
Mr. and Mrs. Drew Gibson
Mr. and Mrs. Brendan Gill
George J. Gillespie III
Mr. and Mrs. Marvin H. Ginsky
Mr. and Mrs. Mathew Gladstein
Jordan Glaser and Hazel Weiser
Mr. and Mrs. Seth M. Glickenhaus
Mr. and Mrs. Arnold B. Glimcher
Marc Glimcher and Natalie Geary
Jacqueline J. Gold
Mr. and Mrs. Arthur Goldberg

Whitney Circle Members group at the Taj Mahal in Agra, Bombay on 18-[illegible] at Taj of India, 1992

Mr. and Mrs. Harrison J. Goldin
Bill Goldston
Sondra Gilman Gonzalez-Falla and Celso M. Gonzalez-Falla
Jennifer Goodale
Marian Goodman
Elizabeth M. Gordon
Mr. and Mrs. Ellery Gordon
Mr. and Mrs. Joel Gosler
David S. Gottesman
Paul Gottlieb and Elisabeth Scharlatt
Elise Goulandris
Ellen Graham
Mr. and Mrs. Robert C. Graham, Jr.
Marilyn P. Graves
Elizabeth S. S. Gray
George J. Green and Wilma H. Jordan
Mr. and Mrs. Bernard A. Greenberg
Phyllis Greenman
Carol Griffis
Mr. and Mrs. Eugene P. Grisanti
Barbara and Clifford Grodd
Cathy Gropper
Agnes Gund and Daniel Shapiro
Mr. and Mrs. Graham Gund
Aaron Gural
Mr. and Mrs. Jeff Gural
Gloria Gurney
Mr. and Mrs. Jay M. Gwynne
Veronica Hackett
Mr. and Mrs. Melville W. Hall
Helen Halpern
Mr. and Mrs. Mark S. Handler
Mr. and Mrs. Gordon Hanes
David W. Harleston
Mr. and Mrs. Eric M. Hart
John L. Haseltine
Joanne and Howard Hassler
Jack Hausman
Richard Hazel and Betsy Cunningham
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John G. Heimann
L.C. Heist
Mr. and Mrs. Joseph A. Helman
Eleanor A. Hempstead
Mr. and Mrs. David Hermelin
Dr. and Mrs. Thomas Herskovic
Marieluise Hessel
Mr. Samuel Locke Highleyman III
John Hildenbiddle
Susan Morse Hilles
Juliet L. Hillman Simonds
John A. Hinds
Caroline P. Hirsch
Mrs. Thomas Hitchcock, Jr.
Dr. and Mrs. Edwin Hochberg
Richard Hokin
Richard Holbrooke
Steven M. Holl and Janet O. Cross
Michael F. Holland
Mr. and Mrs. Benjamin D. Holloway
Anthony Hopenhajm
Mr. and Mrs. S. Roger Horchow
Barbara S. Horowitz
Amory Houghton, Jr.
Mr. and Mrs. Edward R. Hudson, Jr.
Danielle Inzinna and Monique D. Inzinna
Audrey M. and Sydney Irmas
Noriko Ishikawa
Linda E. Jacobs
Mr. and Mrs. Melvin Jacobs
Susan G. Jacoby
Linda Janovic
Mr. and Mrs. William C. Janss
Mr. and Mrs. Michael Johnson
Mr. and Mrs. Herbert E. Jones, Jr.
Alexander Julian and Megan Mannell
Mrs. Arnold Jurdem
Elizabeth Kabler
Howard Kadish and Jill Post
Susan and Lawrence Kadish
Harry Kahn
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K. Angela Kapp
Muriel Karasik
Mr. and Mrs. Harvey Karp
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Rita and Herbert Kay
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Mr. and Mrs. Richard B. King
Neil Klarfeld
Laura Kleege
Donald S. Klein
George Klein
Mr. and Mrs. Jeffrey Klein
Donald Knab
George Knox
Anne Koch
Mr. and Mrs. Alfred J. Koeppel
Mr. and Mrs. Robert P. Kogod
Estelle Konheim
William Kornreich
Pentti Kouri and Kim Heirston
Pamela Kramlich
Eva Garza Laguera
Nanette L. Laitman
Bill Lambert
Deborah D. Landon
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Jenifer and George Lang
Mr. and Mrs. Frank Y. Larkin
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Alice Lawrence
Raymond J. Learsy and Gabriella de Ferrari
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Mrs. Mark T. Lederman
Mr. and Mrs. Harlan Lee
Iara Lee and George Gund
Maury P. Leibovitz
Martin L. Leibowitz
Abby Leigh
Warner LeRoy
Mr. and Mrs. William M. Lese
Mr. and Mrs. Bernard H. Leser
Jacques Leviant
Janice H. Levin
Dr. and Mrs. S. Robert Levine
Mike Levinson
Theodore Levinson
Mr. and Mrs. James Levy
Mr. and Mrs. Sydney Lewis
Robert Lieberman
Dr. Bert Lies
Kim Light
Mr. and Mrs. Samuel H. Lindenbaum
Michele K. Linen
Mrs. Howard Lipman
Evelyn G. and Kenneth Lipper
Mimi Livingston
Carl Lobell
Jane Lombard
Mr. and Mrs. Meredith J. Long
Mr. and Mrs. Robert Looker
R.E.D. Lord
Oliver Lundquist
Twig MacArthur
Malcolm MacDougall
Dr. and Mrs. Robert Magoon
Mr. and Mrs. Edwin A. Malloy
Mr. and Mrs. Morton L. Mandel
Mr. and Mrs. Lewis Manilow
Mr. and Mrs. Robert Marcus
Mr. and Mrs. Peter Marino
Anne and John L. Marion
Mr. and Mrs. Edwin I. Marks
Matthew Marks
Brian R. Marlowe
Mr. and Mrs. William A. Marquard
Mrs. William A. Marsteller
Steve Martin and Victoria Tennant
Edgar M. Masinter
James L. Massey
Travis A. Mathis
Mr. and Mrs. Gilbert C. Maurer
Hamish Maxwell
Matthew Mayer
Mr. and Mrs. Anthony T. Mazzola
Mr. and Mrs. Michael McCarty
Thomas K. McCaughey
Timothy J. McClimon
Jason McCoy and Diana Burroughs
Frances L. McDonald
Mr. and Mrs. Henry W. McGee III
Raymond J. McGuire
William A. McIntosh
Kay Meehan
Dawn Mello
Mr. and Mrs. Paul Mellon
Mr. and Mrs. Robert M. Meltzer
Mr. and Mrs. Eugene Mercy, Jr.
Byron R. Meyer
Mr. and Mrs. Ira Meyer
Mr. and Mrs. Robert E. Meyerhoff
Michael A. Miles
Richard A. Miller
Mr. and Mrs. Robert Peter Miller
Mr. and Mrs. Nicholas Millhouse
Minot Milliken
Lucy Mitchell-Innes
Mr. and Mrs. Steven Mnuchin
Edgar W. Monteith
Alfred H. Morris
Jeffrey Morris and Janet Olshansky
Mr. and Mrs. S. I. Morris
Mr. and Mrs. John Moscahlaidis
Mr. and Mrs. Donald R. Mullen
Mr. and Mrs. Winthrop R. Munyan
Jiro Murase
John A. Murphy
R. William Murray
Mr. and Mrs. Jordan Nager
Mr. and Mrs. Jack Nash
Arnold Hayward Neis and Lucy dePuig Neis
Mr. and Mrs. John C. Nelson
Roy R. Neuberger
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Mr. and Mrs. Samuel I. Newhouse, Jr.
Mr. and Mrs. Arnold Newman
Jane Newman
Kenwood C. Nichols
Mr. and Mrs. William B. Nicholson
Mr. and Mrs. David W. Niemiec
Mr. and Mrs. William Nitze
Glenda Noel

Barbara Novak
Nancy M. O'Boyle
Mr. and Mrs. John O'Brien
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Maconda Brown O'Connor
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Mr. and Mrs. Stephen E. O'Neil
Dr. and Mrs. A.J.F. O'Reilly
Mindy Oh and Christian Barthod
Rochelle Ohrstrom
Lisabeth R. and Augustus K. Oliver
Janet Oliver
Sylvia Olnick Golber
Edwin R. Olsen
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John R. Opel
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Mr. and Mrs. Thomas W. Ostrander
James R. Paden
Edward Paley
Dr. and Mrs. David B. Pall
Mr. and Mrs. James R. Palmer
Meredith Palmer
T. Peter Pappas
B. Waring Partridge III and
Julia Jitkoff Partridge
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Mr. and Mrs. James R. Patton, Jr.
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Mrs. A. Pecora
Charles D. Peebler, Jr.
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Mrs. Milton Petrie
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Roberto and Dorothea Plaja
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Shirley Polykoff
Mr. and Mrs. John J. Pomerantz
Richard Porterfield
Dr. and Mrs. Myron A. Portenar
Gail Postal
Mr. and Mrs. H. Charles Price
Mr. and Mrs. Harold C. Price
Max Protetch
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Denise Rich
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Mr. and Mrs. Marshall Rose
Mr. and Mrs. Eric Rosenfeld
Samuel Rosenfeld
Robert Rosenkranz
Elaine Rosenthal
Mark C. Rosenthal and Lisa Roumell
Nina Rosenwald
Patricia Rosenwald
Katherine A. Ross
Mrs. Sarane Ross
Mr. and Mrs. Jon Rotenstreich
Steven Roth
Ethel W. Royer
Mr. and Mrs. Lawrence Ruben
Mr. and Mrs. Lawrence Rubin
Mr. and Mrs. Reed Rubin
Celia Rumsey
Marilyn and Alvin Rush
Mr. and Mrs. Thomas W. Russell, Jr.
Mr. and Mrs. Derald H. Ruttenberg
Robert S. Salomon, Jr.
Margaret Samourkas
Christopher R. Sarofim
Louisa Stude Sarofim
Frances G. Scaife
Philip Scaturro
James P. Schadt
Mr. and Mrs. Ralph Schaller
Marlene Schiff
Mr. and Mrs. Herbert D. Schimmel
Mr. and Mrs. Irwin Schloss
Mr. and Mrs. Richard J. Schmeelk
Paul Schrader
Alvin and Carole Schragis
Mr. and Mrs. Michael Schulhof
Mr. and Mrs. Rudolph B. Schulhof
Mr. and Mrs. Eugene Schwartz
Kenneth H. Schweber
Mr. and Mrs. Seymour Schweber
Ethel Redner Scull
Mrs. Donald Scutchfield
Beatrice Seaver
Norman Segal and Chris Ford
Mr. and Mrs. Richard M. Seidlitz
Mr. and Mrs. Carl Seligson
Jill Sendor
Mr. and Mrs. Jerome Serchuck
Ruth and Richard Shack
Valerie Shakespeare
and Terry Fugate-Wilcox
William Shanahan
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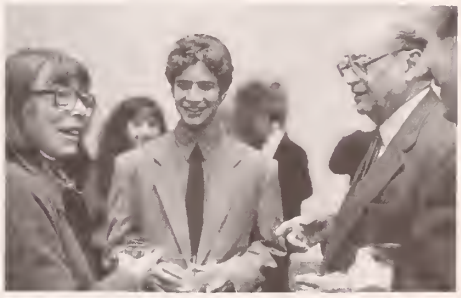

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May 9, 1994
Honoring Sony Corporation; Michael P. Schulhof accepting the award
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Mr. and Mrs. Leonard A. Lauder
Mr. and Mrs. John A. Levin
Mr. and Mrs. Gilbert C. Maurer
Adriana and Robert Mnuchin
Allen and Kelli Ouestrom
Charles Simon
Mr. and Mrs. Robert Sosnick
Mr. and Mrs. A. Alfred Taubman
Mr. and Mrs. Keith Wellin
Robert W. Wilson

$25,000 to $49,999
Anne Cox Chambers
Mr. and Mrs. Arthur Fleischer, Jr.
Robert J. and Fern K. Hurst
Mr. and Mrs. Ronald S. Lauder
Jane Lombard
Mr. and Mrs. Stephen E. O'Neil
Mr. and Mrs. H. Charles Price
Samuel & May Rudin Foundation
Marion Boulton Stroud

$10,000 to $24,999
The Cowles Charitable Trust
Ana Daniel
The Aaron Diamond Foundation
Mr. and Mrs. Miner S. Keeler
Alice Lawrence
Raymond J. Learsy and Gabriella De Ferrari
Mrs. Howard Lipman
Mrs. William A. Marsteller
Mr. and Mrs. Robert E. Meyerhoff
Henry Van Ameringen
The Isak & Rose Weinman Foundation, Inc.
Mr. and Mrs. William S. Woodside

$5,000 to $9,999
The Howard Bayne Fund
The Morris S. and Florence H. Bender Foundation, Inc.
Mr. and Mrs. Sydney Biddle
Mr. and Mrs. Leonard Block
Mr. and Mrs. Alvin Chereskin
Wilfred P. Cohen
Mr. Oscar Kolin
Mr. and Mrs. Sol Kroll
Mr. and Mrs. William P. Lauder
Mr. and Mrs. William F. Marlieb
Mr. and Mrs. Paul Mellon
Muriel Kallis Newman
Mrs. C. Lawson Reed
Richard & Edna Salomon Fund
Mr. and Mrs. Richard Salomon
Ray Stark
Estate of Martha R. Wallace
Mrs. Paul L. Wattis

$1,000 to $4,999
Joseph and Sophia Abeles
Betty Alpert
Steven Ames
Leonore Annenberg
Mr. and Mrs. H. Brewster Atwater, Jr.
Richard Brown Baker
Mr. and Mrs. John E. Baumgardner, Jr.
Mr. and Mrs. Richard Bernstein
Robert Bier
Edith C. Blum Foundation
Murray H. Bring
Diana D. and Michael C. Brooks
Linda and James Burrows
Mr. and Mrs. Selig Burrows
Mr. and Mrs. B. Gerald Cantor
Leo Castelli
Mr. and Mrs. Henry Christensen III
Joan Hardy Clark
Henry D. Clarke, Jr. Foundation
Mr. and Mrs. Marshall S. Cogan
Glenda Dankner Cohen
Mr. and Mrs. Jacques Cohenca
Douglas S. Cramer
Anastasie Croy and John M.B. O'Connor
Mr. and Mrs. Kenneth N. Dayton
Mrs. John de Menil
Jeffrey Deitch
The Dillon Fund
Laura Donnelley-Morton and John Morton
Virginia Dwan
Mr. and Mrs. Robin L. Farkas
Mr. and Mrs. Gregory Fischbach
Mr. and Mrs. Donald Fisher
Mr. and Mrs. Richard B. Fisher
John S. Foster
Mr. and Mrs. Michel Fribourg
Mrs. Victor W. Ganz
Mr. and Mrs. Edward L. Gardner
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Seth M. Glickenhaus
Barbara Goldsmith
Henry Sage Goodwin
Agnes Gund and Daniel Shapiro
Mr. and Mrs. John Gutfreund
Jack Hausman
Lita A. Hazen
Dr. and Mrs. Thomas Herskovic
The William Talbott Hillman Foundation, Inc.
Mrs. Thomas Hitchcock, Jr.
Mr. and Mrs. Benjamin D. Holloway
Noriko Ishikawa
Mr. and Mrs. Peter T. Joseph
The Katzenberger Foundation
Bill Lambert
Jon and Barbara Downey Landau
Mr. and Mrs. Douglas B. Leeds
Mr. and Mrs. Bernard H. Leser
Janice H. Levin
Gale and Lawrence Levine
Theodore Levinson
Mr. and Mrs. Robert Lifton
Dave Lipson
Arthur Loeb
Mr. and Mrs. Michael Lynne
Mr. and Mrs. Earle I. Mack
Mr. and Mrs. Fredric Mack
Mr. and Mrs. Harry Macklowe
Mr. and Mrs. Edwin A. Malloy
Anne and John L. Marion

Gene Moss of the Helena Rubinstein Foundation and Robert Moss at a reception for "Joan and Clarence: Selected Drawings and Sculptures from the [illegible] Collection," March 30, 1994

Mr. and Mrs. Eugene Mercy, Jr.
Mr. and Mrs. Robert Peter Miller
The Leo Model Foundation
Mrs. Maurice T. Moore
Mr. and Mrs. Charles Moss
Raymond D. Nasher
Mr. and Mrs. Peter Norton
Open Society Fund, Inc.
Dr. and Mrs. David B. Pall
Giuseppe Panza di Biumo
Dr. and Mrs. Jules D. Prown
Mr. and Mrs. David Rockefeller
Florence R. Rolfe
The William and Mary Rosenwald Foundation
Mr. and Mrs. Jon Rotenstreich
Ethel W. Royer
Mr. and Mrs. Derald H. Ruttenberg
Robert S. Salomon, Jr.
Mr. and Mrs. Herbert D. Schimmel
Mr. and Mrs. Paul C. Schorr III
Mrs. Donald Scutchfield
Sylvia L. Simon
Mr. and Mrs. David M. Solinger
Mr. and Mrs. Herbert E. Solomon
Mr. and Mrs. Sheldon H. Solow
Jerry Speyer and Katherine Farley
Mr. and Mrs. Jerry Spiegel
Jean Stein
Mr. and Mrs. Arthur Ochs Sulzberger
Ruth Trattler
Mr. and Mrs. Richard F. Tucker
Mr. Thurston Twigg-Smith
Judith Mann Villard
Paul F. Walter
Mr. and Mrs. Jack W. Warner
Geoffrey Webster
Irma G. Weiss
Mr. and Mrs. Stephan Weiss
Mr. and Mrs. George Weissman
Mrs. John Hay Whitney
Mr. and Mrs. John E. Wiley
Leonard A. Wilf
Marillyn B. Wilson
Mr. and Mrs. David M. Winton
Mr. and Mrs. Robert Woods

$500 to $999

William R. Acquavella
Mrs. Page Ashley
S. Brooks Barron and Florence Barron
Mr. and Mrs. Randall Bassett
Susanna E. Bedell
Mr. and Mrs. Arthur Belfer
Ruth Bloom
Jeannine Bouillier-Siegmond
Mr. and Mrs. David Brown
Teresa C. H. Brown
Joan Bull and Penelope Ayers
Jay Chiat and Donatella Brun
Richard M. Cohen
C. Sean Day
Morton L. Deitch
Mr. and Mrs. James F. Dicke
Mr. and Mrs. Mark V. Donovan
Harry Dorzweiler
Mr. and Mrs. Sanford Ehrenkranz
Mrs. Lester Eisner, Jr.
David B. Epstein
Jacqueline J. Gold
Mr. and Mrs. Brad Goldberg
Al Goldstein
Marilyn P. Graves
Peggy Hall
Marieluise Hessel
Mr. and Mrs. Harry H. Hinkle
Dr. and Mrs. Edwin Hochberg
Arnold Hoffman
Mr. and Mrs. William C. Janss
Mr. and Mrs. Gilbert E. Kaplan
Daniel C. Kaye and Milton Kosof
Mr. and Mrs. Morton A. Krause
Mr. and Mrs. W. Loeber Landau
Mrs. Albert A. List
Mrs. John L. Loeb
Stephen Mazoh and Martin Kline
Alfred H. Morris
Mr. and Mrs. Winthrop R. Munyan
Mrs. Louis S. Myers
Nautilus Foundation, Inc.
Brooke and Daniel Neidich
Mr. and Mrs. Jim Ottaway, Jr.
Warren H. Phillips
John B. Pierce, Jr.
Mrs. Charles Prendergast
Martin Revson
Edward R. Roberts
Mrs. Richard Rodgers
Mr. and Mrs. William R. Salomon
The Honorable and Mrs. James H. Scheuer
Mr. and Mrs. Benno C. Schmidt
Mr. and Mrs. Eugene Schwartz
Mr. and Mrs. Carl Seligson
Mr. and Mrs. Alan B. Slifka
Katherine R. Stallings and Jonathan P. Bren
Michael Ward Stout
Mr. and Mrs. John W. Straus
Mr. and Mrs. Robert Summer
Barbara Toll
Charlotte J. Walker
Rawleigh Warner, Jr.
Mr. and Mrs. Solomon M. Weiss
Hassie Yankelovich
Mr. and Mrs. John Sacret Young
Sharon Zisserman

Matching Gift Companies

Allied-Signal, Inc.
American Express Company
AT&T
Bankers Trust Company
Becton Dickinson & Company
Bellcore
CBS Inc.
Champion International Corporation
Charles River Laboratories
The Chase Manhattan Bank
Chemical Banking Corporation
CIGNA Corporation
CITICORP/CITIBANK
Corning Inc.
Donaldson, Lufkin & Jenrette
Equitable Life Assurance
Federated Department Stores, Inc.
Financial Security Assurance
Houghton Mifflin Company
IBM Corporation
Industrial Bank of Japan
Johnson & Johnson
R.H. Macy & Co., Inc.
Fannie Mae Foundation
May Merchandising Corporation
Mayer, Brown & Platt
McGraw-Hill, Inc.
Merrill Lynch & Co., Inc.
J.P. Morgan & Co., Inc.
Morgan Guaranty Trust Company
National Westminster Bank USA
NEC Research Institute, Inc.
NYNEX
PepsiCo Inc.
Pfizer Inc.
Philip Morris Companies Inc.
Reader's Digest Association
The Rockefeller Group, Inc.
Sara Lee Foundation
Shearson Lehman Brothers, Inc.
Time Warner Inc.
Times Mirror Company
Unilever United States, Inc.
The USF&G Foundation, Inc., Inc.

The Whitney Legacy

The Museum has a number of planned giving programs, including bequests, life income gifts, charitable lead trusts, gifts of stock, and gifts of art. The programs began at the Museum's inception with Gertrude Vanderbilt Whitney's bequest, and further expanded in 1968 with Josephine Hopper's bequest of Edward Hopper's entire artistic estate. Planned giving programs exist to ensure the continuance of support for the Museum's various activities.

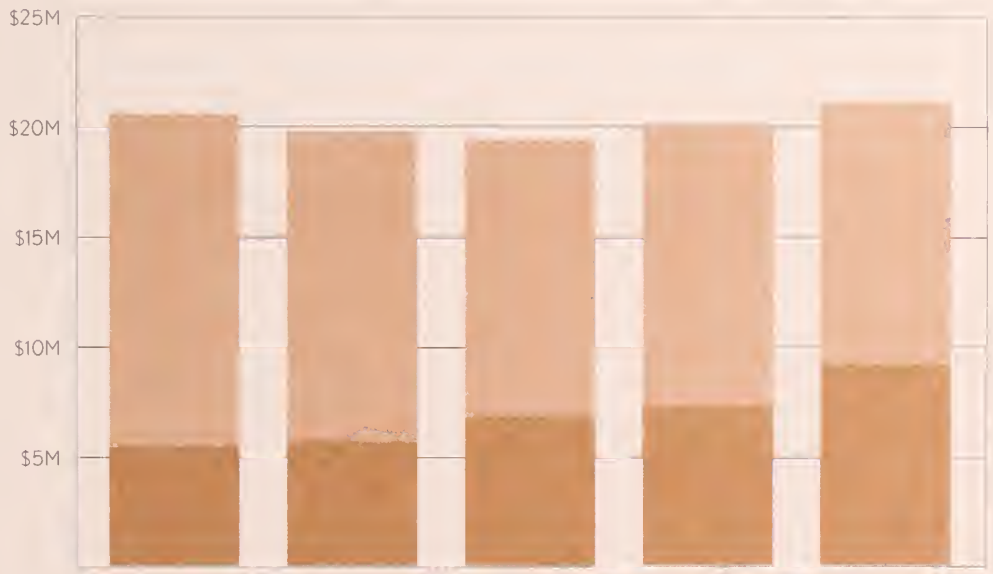
One of the highlights of the planned giving programs for the period covered by this report is a bequest of one million dollars from Benjamin Weiss for the Museum's Library. Mr. Weiss, a collector of books and drawings, had been a supporter of the Museum since the 1970s, and joined the Library Fellows Committee when it began in 1983, donating several works from his personal collection over the years. Mr. Weiss' generous bequest has fostered the development of a book purchase fund as well as support for general Library operations. His widow, Irma, continues to support the Museum as an honorary member of the Library Fellows Committee.

FINANCIAL REPORT

Whitney Museum of American Art
Five-Year Financial Highlights

Fiscal Years Ended June 30	1994	1993	1992	1991	1990
Fund Raising					
Restricted Contributions, Grants, and Income from Endowments	$4,053,929	$3,851,871	$4,308,488	$4,850,944	$4,822,413
Unrestricted Contributions (Annual Fund)	$1,162,961	$1,148,182	$1,094,932	$1,125,750	$1,100,345
Membership Dues	$1,536,242	$1,601,248	$1,655,286	$1,548,875	$1,648,852
Attendance & Admission Income					
Museum Attendance (Excluding Branch Locations)	231,100	273,426	273,986	260,800	388,090
Admission Income	$850,537	$971,673	$822,942	$637,052	$778,128
Operating Results					
Operating Surplus/(Deficit)	$310,683	($138,470)	($386,270)	($848,194)	($383,881)

Endowment and Funds Acting as Endowment



Fiscal Years	6/30/90	6/30/91	6/30/92	6/30/93	6/30/94
Endowment	$5,360,000	$5,622,000	$6,727,000	$7,198,000	$9,128,000
Funds acting as	$15,134,000	$14,062,000	$12,590,000	$12,844,000	$11,892,000

Review of the Museum's Operating Results for the Fiscal Year 1994 from the Chief Financial Officer

We are pleased to report that fiscal year 1994 was the best operating year since 1989. The Museum generated an operating surplus of $310,683.

Total operating support and revenue for the year was $13,368,140, excluding contributions of $2,455,450 for purchases of art, or 4.4% higher than fiscal year 1993. Support and Revenue records were achieved this fiscal year in Annual Fund, Special Benefits, and Traveling Exhibition Fees. The 1994 Annual Fund advanced to a record $1,162,961. The increase would not have been possible without the generosity of the Museum's Trustees. The Benefits and Special Events category increased 41.4% to an all time high of $1,345,000. This increased income was achieved through an American Art Award dinner which honored the Sony Corporation for its support of the arts. Traveling Exhibition Fees were $1,416,589, or 80.7% ahead of fiscal 1993. The increase includes a full year of fee income from the collaborative agreement entered into with the San Jose Museum of Art during fiscal 1993. Under the agreement, the Whitney Museum will organize and present four Permanent Collection exhibitions over seven years at the San Jose Museum for fees and expenses totaling $4.4 million.

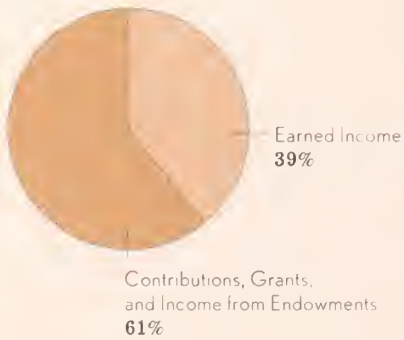
Contributions and grants totaled $8,098,322 (excluding contributions for purchases of art) compared to $7,552,554 last year, while earned income, auxiliary and investment income was $5,269,818 compared to $5,257,475 in 1993. The following chart reflects the distribution of the Museum's operating support and revenue for 1994.

Operating expenses increased to $13,507,457, or .8% over 1993, excluding purchases of art for the Collection, which totaled $2,455,450. The distribution of expenses is reflected on the charts below.

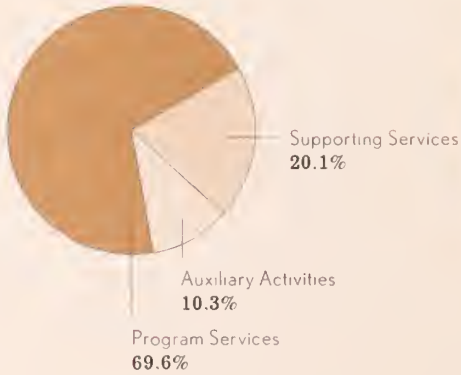
Contributions to the Museum's endowment fund were $2,294,509 for the year. They consisted of generous gifts from The Brown Foundation, Philip H. Geier, Jr., George Kaufman, William Randolph Hearst Foundation, Helena Rubinstein Foundation, and Dr. Henry Kaufman. The market value of the endowment fund at year-end was $9,127,601. The growth of the Museum's endowment fund since 1990 can be seen in the Financial Highlights section on page 99.

We look forward to a challenging 1995, which will be much stronger financially thanks to the support from our Trustees and contributors and our staff's successful efforts to manage the resources available.

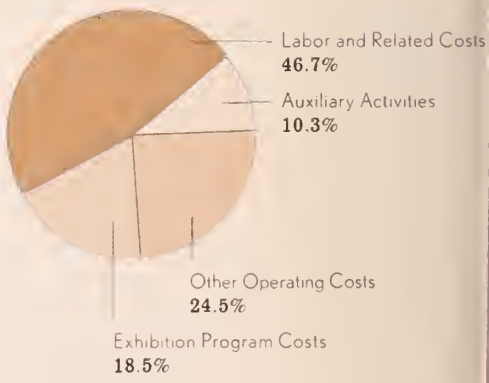
Operating Revenue and Support



Operating Expenses by Function



Operating Expenses by Type



Whitney Museum of American Art Condensed Statement of Total Activity

Fiscal Year ended June 30 1994 (with comparative totals for 1993 and 1992)

	General Fund						
	Operating Fund	Investment Fund	Building & Equipment Fund	Endowment Fund	Total 6/30/94	Total 6/30/93	Total 6/30/92
Support and Revenue							
Contributions, grants, and income from endowments	$10,553,772	$ —	$ —	$2,294,509	$12,848,281	$8,303,366	$9,283,016
Earned income	2,468,716	—	—	—	2,468,716	1,914,044	1,396,702
Auxiliary activities	1,959,686	—	—	—	1,959,686	2,429,782	2,624,925
Investment income and realized & unrealized investment gains/(losses), net	841,416	(75,199)	—	(364,783)	401,434	1,653,835	1,501,670
Total support and revenue	15,823,590	(75,199)	—	1,929,726	17,678,117	14,301,027	14,806,313
Expenses							
Program services	11,537,470	—	228,796	—	11,766,266	9,757,368	9,670,907
Supporting services	2,629,667	—	58,842	—	2,688,509	2,607,473	4,672,325
Auxiliary activities	1,345,770	—	—	—	1,345,770	1,593,674	1,839,212
Loss (income) from real estate held for expansion	—	—	(1,984)	—	(1,984)	(3,434)	570,403
Total expenses	15,512,907	—	285,654	—	15,798,561	13,955,081	16,752,847
Excess (deficiency) of support and revenue over expenses	$310,683	($75,199)	($285,654)	$1,929,726	$1,879,556	$345,946	($1,946,534)
Fund Balances, beginning of year	—	13,972,322	7,297,723	7,197,875	28,467,920	28,121,974	30,068,508
Transfers	(310,683)	1,147,224	(836,541)	—	—	—	—
Fund Balances, end of year	$ —	$15,044,347	$6,175,528	$9,127,601	$30,347,476	$28,467,920	$28,121,974

Balance sheet as of June 30, 1994

(with comparative totals for 1993 and 1992)

	General Fund	Building & Equipment Fund	Endowment Fund	Total 6/30/94	Total 6/30/93	Total 6/30/92
ASSETS						
Current Assets						
Cash and temporary cash investments	$3,446,719	$ —	$ —	$3,446,719	$1,933,439	$1,256,258
Deposit on purchase	—	200,000	—	200,000	—	—
Accounts receivable and interest & dividends receivable	710,523	15,138	—	725,661	1,069,355	842,104
Pledges and grants receivable	2,206,614	—	650,000	2,856,614	4,067,663	1,084,500
Publications and sales inventory, at lower of cost or market	1,559,247	—	—	1,559,247	1,525,205	1,767,559
Prepaid expenses and other assets	883,202	—	—	883,202	592,559	574,900
Total current assets	8,806,305	215,138	650,000	9,671,443	9,188,221	5,525,321
Other Assets						
Accounts receivable–noncurrent	100,000	—	—	100,000	—	—
Pledges and grants receivable–noncurrent	1,625,000	1,250,000	650,000	3,525,000	3,958,400	1,431,800
Investments, at quoted market value	8,682,400	1,414,377	9,127,601	19,224,378	21,789,289	20,252,033
Investments, limited partnerships, at fair value	3,209,232	—	—	3,209,232	1,154,976	1,078,082
Land, building, and equipment, at cost	—	6,999,400	—	6,999,400	7,185,428	7,499,775
Total assets	$22,422,937	$9,878,915	$10,427,601	$42,729,453	$43,276,314	$35,787,011
LIABILITIES AND FUND BALANCES						
Current liabilities						
Accounts payable and accrued expenses	$1,963,120	$3,562	$ —	$1,966,682	$3,086,229	$2,297,467
Deferred restricted support and traveling exhibitions	2,435,622	2,250,000	650,000	5,335,622	4,360,032	1,708,417
Total current liabilities	4,398,742	2,253,562	650,000	7,302,304	7,446,261	4,005,884
Other liabilities and fund balances						
Deferred restricted support and traveling exhibitions–noncurrent	2,979,848	1,449,825	650,000	5,079,673	7,362,133	3,659,153
Fund balances	15,044,347	6,175,528	9,127,601	30,347,476	28,467,920	28,121,974
Total liabilities and fund balances	$22,422,937	$9,878,915	$10,427,601	$42,729,453	$43,276,314	$35,787,011

Audited financial statements available upon request

MUSEUM STAFF (AS OF JUNE 30, 1992)

Administration

David A. Ross
[illegible]

Jennifer Russell
[illegible]

James Kraft
[illegible]

Michael Wolfe
[illegible] Officer

Joan Weakley
[illegible] Assistant [illegible]

Angela Gilchrist
[illegible]

Pamela Stewart
[illegible]

Curatorial

Richard Armstrong
[illegible]

Barbara Haskell
[illegible]

Richard Marshall
[illegible]

Lisa Phillips
[illegible]

Elisabeth Sussman
[illegible]

Klaus Kertess
[illegible]

Deborah Lyons
[illegible]

Shannah Ehrhart
[illegible]

Kari Steeves
[illegible]

Elizabeth Gibbens
[illegible]

Elizabeth Yeardley Leonard
[illegible]

Education

Constance Wolf
Curator, Education

Linda Daitz
Head, Adult Programs (PT)

Lynne Shapiro
Head, School Program

MaryPat Porinchak
Artreach Lecturer

Margaret Krug
Artreach Lecturer (PT)

Elisabeth Salzhauer Axel
Artreach Lecturer (PT)

Susan Leung
Assistant to Curator

Maryellen Klein
Assistant

Cynthia Grill
Public Education Assistant (PT)

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John G. Hanhardt
Curator

Callie Angell
Associate Curator (PT)

Matthew Yokobosky
Assistant Curator

Debbie Lewittes
Secretary Assistant (PT)

Richard Bloes
Projectionist (PT)

Deborah Meehan
Projectionist (PT)

Branch Museums

Pamela Gruninger Perkins
Head, Branch Museums and Coordinator, Building Programs

Elizabeth Yeardley Leonard
Secretary (PT) and Head, Branch Museums Community Building Programs

Whitney Museum of American Art at Champion

Cynthia Roznoy
Branch Manager

Holly Flickinger
Gallery Coordinator

Jennifer Landes
Gallery Assistant

Whitney Museum of American Art at Federal Reserve Plaza

Amy Mizrahi Zorn
Branch Director

Gioia Frelinghuysen Whittemore
Branch Manager

Sarah Bayliss
ISP Coordinator

Samantha Tsao
Gallery Assistant (Temp)

Whitney Museum of American Art at Equitable Center

Kathleen Monaghan
Branch Director

Lisa Steinberg
Gallery Assistant (Temp)

Minou Roufail
Gallery Assistant (PT Temp)

Whitney Museum of American Art at Philip Morris

Thelma Golden
Branch Director

Jeanette Vuocolo
Branch Manager

Alexa Griffith
Gallery Coordinator (Temp)

Dina Helal
Coordinator of Community and Family Programs

Independent Study Program

Ronald Clark
Head, Independent Study Program and Senior Instructor

Benjamin H. D. Buchloh
Senior Instructor, Director of Critical Studies and Editorial Adviser

Mary Kelly
Senior Instructor

Margaret Morgan
Secretary Assistant (Temp)

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Head, Publications and Sales

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Editor (PT)

Jane Philbrick
Copy Editor

Mary DelMonico
Production Assistant

Debra Kelvin
Secretary Assistant

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Librarian

Julie Mellby
Associate Librarian/Cataloguer

Caroline Blum
Special Projects Coordinator

Loraine Baratti
Assistant Librarian Archivist (PT)

Shirley Lyons
Library Clerk (PT)

Bernice Spandorf
Library Clerk (PT)

Judy Strassberg
Library Clerk (PT)

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Sheila Manley
Associate Development Officer, Grants

Betsy Mercer
Associate Development Officer, Corporate Membership, Annual Fund, Planned Giving

Waddy Thompson
Associate Development Officer, Membership

Ruth Schnitzer
Membership Events Officer

Victoria Kirsten
Special Events Coordinator (PT)

Paul Liebegott
Development Systems Analyst

Mindy Williams
Grants Research Specialist

Lisa Calandriello
Secretary Assistant

Marla Musick
Secretary Assistant

Gladys Pincus
Membership Clerk (PT)

Public Relations

Steven Schlough
Public Relations Officer

Andrea Couture
Assistant Public Relations Officer

Beth Karp
Public Relations Associate

Reyna Mastrosimone
Secretary Assistant

Charlene English
Receptionist (PT)

Zandra Fernandez
Receptionist (PT)

Registrar

Nancy A. McGary
Administrator, Collections & Exhibitions

Barbara Davy
Associate Registrar, Exhibitions

Christy Putnam
Associate Registrar, Exhibitions

Barbi Schecter Spieler
Associate Registrar, Traveling Exhibitions

Ellin Burke
Assistant Registrar, Permanent Collection

Anita Duquette
Manager, Rights and Reproductions

Nancy Roden
Cataloguer

Margaret Moore
Assistant to Cataloguer

Patricia Blake
Manager, Corporate and Circle Loan Program (PT)

Jill Bishins
Secretary, Assistant

Juli Cho
Secretary, Assistant

John F. Martin
Head Preparator

Warfield Samuels
Assistant Head Preparator

Joseph Dugan
Outside Storage Manager

Joel Bacon
Art Handler, Supervisor

Alan Myers
Art Handler, Supervisor

Jay Block
Art Handler

Bobby Ford
Art Handler

Dana Kane
Art Handler

Charles Falk
Loading Dock Attendant

Accounting

Michael Raskob
Controller

Barry Claeson
Senior Accountant

C. Pat Buch
Staff Accountant

Pedro Maciel
Assistant Accounts Receivable Bookkeeper

Kathleen Sanchez
Assistant, Accounts Payable Bookkeeper

Catherine Cledera
Secretary, Assistant

Data Processing

Jim Maza
Head, Data Processing

John Caruso
Assistant

Personnel

Mary McGoldrick
Personnel Director

Hillary Blass
Senior Personnel Administrator (PT)

Elizabeth Dowd
Personnel Administrator

Kristina Grimm
Personnel Administrator

Sales & Store Next Door

Kaarin Lemstrom-Sheedy
Museum Sales Administrator

Sales Desk

Michael Shelley
Sales Desk Manager

Sandra Strassberg
Assistant Sales Desk Manager

Tom Kraft
Stock Supervisor

Didier Corallo
Sales Desk Supervisor (PT)

Catherine Fusco
Sales Desk Supervisor (PT)

Fillipo Gentile
Sales Desk Supervisor (PT)

George Hirose
Sales Desk Supervisor (PT)

Michael Lagios
Sales Desk Supervisor (PT)

Mina Park
Sales (PT)

Store Next Door

Robert Engel
Gift Shop Manager

Mary Flynn
Assistant Gift Shop Manager

David Hunter
Stock Clerk

Alan Spivack
Supervisor

Carla Barbosa
Sales (PT)

Helaina Buzzeo
Sales (PT)

Building Maintenance and Security

John Murray
Operations Officer

Rich Gagliano
Deputy Operations Officer

Leroy Klausmeyer
Operations Manager

Stevens Lessing
Night Operations Supervisor

Meiko Cusie
Secretary, Operations

Donald A. MacLean
Chief Engineer

Alvin Eubanks
Engineer

Carl Lindquist
Engineer

Jeffrey Robinson
Engineer

Thomas Wisniewski
Engineer

Eduardo Diaz
Maintenance Mechanic

Ray Vega
Maintenance Supervisor

John Donovan
Carpenter

Philip Hollingsworth
Mail Clerk, Messenger

Charles Showers
Mail Clerk, Messenger

Altamont Fairclough
Head Guard

Miguel Agosto
Assistant Head Guard

Douglas Burnham
Assistant Head Guard (PT)

Carlos Noboa
Assistant Head Guard

Ondre Pettingill
Assistant Head Guard

Emanuel Riley
Assistant Head Guard

Adrienne Alston
Guard

Jeffrey Bernard
Guard

Ramon Cintron
Guard

Albert Coke
Guard

Sakura Cusie
Guard

Robert DeMario
Guard

Howard Fischer
Guard

Jeanette Fischer
Guard

Arnold Freidman
Guard

Don Garlington
Guard

Colin Harris
Guard

Hazell Iverson
Guard

Vernon Iverson
Guard

Floyd Johnson
Guard

John Kennedy
Guard

Colin Newton
Guard

Anthony Pascuicco
Guard

Derek Rice
Guard

Octavio Torres
Guard

Eric Vermilion
Guard

Cecil Weekes
Guard

Patsy Weekes
Guard

John Stephen West
Guard

MUSEUM STAFF (AS OF JUNE 30, 1993)

Administration

David A. Ross

Amory Houghton III

Michael Wolfe

Joan Weakley

Angela Gilchrist

Pamela Stewart

Kathryn Verrochi

Jennifer Segal

Curatorial

Barbara Haskell

Lisa Phillips

Elisabeth Sussman

Adam D. Weinberg

Thelma Golden

Klaus Kertess

David Kiehl

Deborah Lyons

Shannah Ehrhart

Elizabeth Gibbens

Eunei Lee

Judith Hecker

Margaret Laster

Lauren Ross

Minou Roufail

Education

Constance Wolf

Linda Daitz

Margaret Krug

Elisabeth Salzhauer Axel

Susan Leung

Maryellen Klein

Elise Pustilnik

Film and Video

John G. Hanhardt

Callie Angell

Matthew Yokobosky

Richard Bloes

Deborah Meehan

Tanuja Desai

Deborah Lewittes

Branches

Whitney Museum of American Art at Champion

Kathleen Monaghan

Cynthia Roznoy

Holly Flickinger Williams

Jennifer Landes

Whitney Museum of American Art at Philip Morris

Thelma Golden

Jeanette Vuocolo

Alexa Griffith

Dina Helal

Independent Study Program

Ronald Clark

Benjamin H.D. Buchloh

Mary Kelly

Sarah Bayliss

Andrea U'Ren

Publications

Pamela Gruninger Perkins

Sheila Schwartz

Jane Philbrick

Mary DelMonico

Library

May Castleberry

Julie Mellby

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Loraine Baratti

Shirley Lyons

Bernice Spandorf

Judy Strassberg

Stacy Hoshino

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Steve Dennin

Sheila Manley

Betsy Mercer

Waddy Thompson

Ruth Schnitzer

Victoria Kirsten

Paul Liebegott

Mindy Williams

Lisa Calandriello

Marla Musick

Jill Nolan

Gladys Pincus

Public Relations

Steven Schlough

Virginia Hooper

Jack Kennedy

John Caruso

Sarah Lees

Registrar

Nancy A. McGary
Administrator, Collections and Exhibitions

Barbara Davy
Associate Registrar, Exhibitions

Christy Putnam
Associate Registrar, Exhibitions

Barbi Schecter Spieler
Associate Registrar, Traveling Exhibitions

Ellin Burke
Assistant Registrar, Permanent Collection

Anita Duquette
Manager, Rights and Reproductions

Nancy Roden
Cataloguer

Margaret Moore
Assistant Cataloguer

Patricia Blake
Manager, Corporate and Circle Loan Program

Jill Bishins
Assistant

Karla Wadeson
Secretary, Assistant

John F. Martin
Head Preparator

Warfield Samuels
Assistant Head Preparator

Joseph Dugan
Outside Storage Manager

Joel Bacon
Art Handler, Supervisor

Alan Myers
Art Handler, Supervisor

Jay Block
Art Handler

Bobby Ford
Art Handler

Charles Falk
Loading Dock Attendant

Accounting

Michael Raskob
Controller

Barry Claeson
Senior Accountant

C. Pat Buch
Staff Accountant

Pedro Maciel
Assistant, Accounts Receivable Bookkeeper

Kathleen Sanchez
Assistant, Accounts Payable Bookkeeper

Catherine Cledera
Assistant

Data Processing

James Maza
Head, Data Processing

Elliot Mills
Designer, Applications Analyst, Trainer

John Caruso
Assistant

Personnel

Mary McGoldrick
Personnel Director

Hillary Blass
Senior Personnel Administrator

Elizabeth Dowd
Personnel Administrator

Cassandra Garner
Personnel Administrator

Sales & Store Next Door

Kaarin Lemstrom-Sheedy
Head, Museum Sales

Sales

Michael Lagios
Sales Desk Manager

Sandra Strassberg
Assistant Sales Desk Manager

Tom Kraft
Stock Supervisor

Didier Corallo
Sales Desk Supervisor

Catherine Fusco
Sales Desk Supervisor

Filippo Gentile
Sales Desk Supervisor

George Hirose
Sales Desk Supervisor

Mina Park
Sales

John Falcon
Sales (Temp)

Margaret Gourley
Sales (Temp)

Mira Leonard
Sales (Temp)

Augusta Palmer
Sales (Temp)

Store Next Door

Robert Engel
Gift Store, Manager

Alan Spivack
Assistant Manager

David Hunter
Stock Supervisor

Aline Iskander
Library Sales Clerk

Carla Barbosa
Sales

Warren Drutman
Sales

Helaina Buzzeo
Sales (Temp)

Michelle Lance
Sales (Temp)

Michelle Tommasi
Sales (Temp)

Building Maintenance and Security

John Murray
Operations Officer

Rich Gagliano
Assistant Operations Officer

Leroy Klausmeyer
Operations Manager

Stevens Lessing
Night Operations Supervisor

Meiko Cusie
Secretary, Assistant

Donald A. MacLean
Chief Engineer

Ronnie Altilio
Engineer

Eduardo Diaz
Engineer

Alvin Eubanks
Engineer

Jeffrey Robinson
Engineer

Thomas Wisniewski
Engineer

Ray Vega
Engineer, Supervisor

John Donovan
Engineer

Philip Hollingsworth
Mail Clerk, Messenger, LOA

Nelson Ortiz
Mail Room, Stock Clerk

Altamont Fairclough
Head Guard

Miguel Agosto
Assistant Head Guard

Douglas Burnham
Assistant Head Guard

Carlos Noboa
Assistant Head Guard

Emanuel Riley
Assistant Head Guard

Adrienne Alston
Guard

Christine Baucom
Guard

Jeffrey Bernard
Guard

Ramon Cintron
Guard

Alberte Coke
Guard

Sakura Cusie
Guard

Robert DeMario
Guard

Howard Fischer
Guard

Jeanette Fischer
Guard

Arnold Friedman
Guard

Don Garlington
Guard

Colin Harris
Guard

Hazell Iverson
Guard

Vernon Iverson
Guard

Floyd Johnson
Guard

Colin Newton
Guard

Anthony Pascuicco
Guard

Ondre Pettingill
Guard (LOA)

Derek Rice
Guard

Michael Seda
Guard (Temp)

Eric Vermilion
Guard

Cecil Weekes
Guard

Patsy Weekes
Guard (LOA)

(AS OF JUNE 30, 1994)

MUSEUM STAFF

Administration

David A. Ross
Alice Pratt Brown Director

Willard Holmes
Deputy Director

Michael Wolfe
Chief Financial Officer

Susan Packard
Secretary, Board of Trustees
Executive Assistant to President

Angela Gilchrist
Executive Assistant to the Director

Jennifer Segal
Assistant

Barbara Snell
Secretarial Assistant

Curatorial

Barbara Haskell
Curator

Lisa Phillips
Curator

Elisabeth Sussman
Curator

Adam D. Weinberg
Curator, Permanent Collection

Thelma Golden
Associate Curator

Beth Venn
Associate Curator

Klaus Kertess
Adjunct Curator, Drawings

David Kiehl
Adjunct Curator, Prints (PT)

Deborah Lyons
Adjunct Associate Curator (PT)

Shannah Ehrhart
Exhibitions Coordinator (Temp)

Minou Roufail
Exhibitions Coordinator (Temp)

Elizabeth Gibbens
Assistant

Judith Hecker
Assistant

Lauren Ross
Assistant

Joanna Dreifus
Secretarial Assistant

Anna Beth Martin
Secretarial Assistant

Education

Constance Wolf
Associate Director for Public Programs

Linda Daitz
Head of Adult Programs (PT)

Abigail Ehrlich
Head of School and Family Programs

Margaret Krug
Senior Lecturer (PT)

Elisabeth Slazhauer Axel
Senior Lecturer (PT) (On Leave)

Francesca Rosenberg
Artbeach Lecturer (PT, Temp)

Susan Leung
Assistant to Curator

Jennifer Korten
Secretary/Assistant

Cathleen Kiebert-Gruen
Secretary/Assistant (PT)

Elise Pustilnik
Information and Membership Desk Coordinator (PT)

Film and Video

John G. Hanhardt
Curator

Matthew Yokobosky
Assistant Curator

Callie Angell
Adjunct Curator (PT)

Richard Bloes
Projectionist (PT)

Deborah Meehan
Projectionist (PT)

Maria-Christina Villaseñor
Secretary/Assistant

Branches

Whitney Museum of American Art at Champion

Eugenie Tsai
Branch Director

Cynthia Roznoy
Branch Manager

Angela Kramer Murphy
Gallery Coordinator

Jennifer Gauthier
Gallery Assistant

Michelle Maing
Saturday Receptionist (PT)

Whitney Museum of American Art at Philip Morris

Thelma Golden
Branch Director and Associate Curator

Jeanette Vuocolo
Branch Manager

Dina Helal
Coordinator of Community and Family Programs

Lisa Dent
Gallery Assistant

Jeff Hopkins
Receptionist (PT, Temp)

Independent Study Program

Ronald Clark
Independent Study Program Director

Mary Kelly
Senior Instructor

Andrea U'Ren
Secretary/Assistant

Publications

Pamela Gruninger Perkins
Head, Publications

Sheila Schwartz
Editor (PT)

Penny Jones
Copy Editor

Mary DelMonico
Production Manager

Marion Delhees
Publications Assistant (Temp)

Library

May Castleberry
Librarian & Associate Curator for Special Collections

Julie Mellby
Associate Librarian, Cataloguer

Loraine Baratti
Assistant Librarian, Archivist (PT)

Stacy Hoshino
Special Projects Coordinator

Shirley Lyons
Library Clerk (PT)

Bernice Spandorf
Library Clerk (PT)

Judy Strassberg
Library Clerk (PT)

Development

Steve Dennin
Director of Development

James Bonkovsky
Associate Development Officer, Grants

Betsy Mercer
Associate Development Officer, Corporate Membership, Planned Giving

Waddy Thompson
Associate Development Officer, Membership and Annual Fund

Ruth Schnitzer
Membership Events Officer

Victoria Kirsten
Special Events Coordinator (PT)

Paul Liebegott
Development Systems Analyst

Betsy Brady
Grants Research Specialist

Marla Musick
Assistant

Diana Bluming
Secretarial Assistant

Erin Kenny
Secretarial Assistant

Lisa Krainski
Secretarial Assistant

Gladys Pincus
Membership Clerk (PT)

Communications Department

Mary Haus
Director of Communications

Virginia Hooper
Senior Public Relations Associate

Jack Kennedy
Public Relations Coordinator

John Caruso
Assistant

Wendy Gardner
Secretary Assistant

Melissa Kellogg
Receptionist (PT)

Registrar

Nancy A. McGary
Administrator Collections & Exhibitions

Christy Putnam
Registrar Exhibitions

Barbi Schecter Spieler
Collections Manager

Ellin Burke
Associate Registrar Permanent Collection

Nancy Harm
Assistant Registrar, Exhibitions

Maura Heffner
Assistant Registrar, Exhibitions

Anita Duquette
Manager Rights and Reproductions

Nancy Roden
Head, Collection Catalogue and Rights and Reproductions

Patricia Blake
Manager, Corporate and Circle Loan Program (PT)

Karla Wadeson
Assistant

Vanessa Low
Secretary/Assistant

John F. Martin
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Assistant Head Preparator

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Assistant Accounts Payable Bookkeeper

Soo Pak
Secretary Assistant

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Elliott Mills
Acting Head Data Processing

Human Resources

Mary McGoldrick
Director of Human Resources

Hillary Blass
Senior Human Resources Administrator

Cassandra Garner
Staff Services Supervisor

Elizabeth Dowd
Human Resources Administrator

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Kaarin Lemstrom-Sheedy
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Sales Desk Supervisor (PT)

Filippo Gentile
Sales Desk Supervisor (PT)

John Falcon
Sales (PT)

Sarah Lees
Sales (PT)

Mina Park
Sales (PT)

Christine Krol
Sales (PT Temp)

Store Next Door

Robert Engel
Gift Shop Manager

Alan Spivack
Assistant Manager

Augusta Palmer
Acting Assistant Manager

David Hunter
Stock Supervisor

Michelle Lance
Sales

Helaina Buzzeo
Sales (PT Temp)

Jacqueline Ehle
Sales (PT Temp)

Mira Leonard
Sales (PT Temp)

Emily Marcus
Sales (PT Temp)

Building Maintenance and Security

John Murray
Operations Officer

Rich Gagliano
Deputy Operations Officer

Leroy Klausmeyer
Operations Manager

Charles Lang
Night Operations Supervisor

Meiko Cusie
Assistant

Donald A. MacLean
Chief Engineer

Ronnie Altilio
Engineer (PT)

Eduardo Diaz
Engineer

Alvin Eubanks
Engineer

Jeffrey Robinson
Engineer

Thomas Wisniewski
Engineer

Ray Vega
Electrical Supervisor

John Donovan
Carpenter

John Caruso
Assistant

Nelson Ortiz
Mail Room Supervisor

Altamont Fairclough
Head Guard

Miguel Agosto
Assistant Head Guard

Douglas Burnham
Assistant Head Guard

Carlos Noboa
Assistant Head Guard

Emanuel Riley
Assistant Head Guard

Adrienne Alston
Guard

Raymond Alvarez
Guard

Garfield Burton
Guard

Ramon Cintron
Guard

Albert Coke
Guard

Sakura Cusie
Guard

Howard Fischer
Guard

Jeanette Fisher
Guard

Don Garlington
Guard

Colin Harris
Guard

Hazell Iverson
Guard

Vernon Iverson
Guard

Carlos Jacobo
Guard

Floyd Johnson
Guard

Colin Newton
Guard

Michael Norkin
Guard

Anthony Pascuicco
Guard

Michael Petry
Guard

Derek Rice
Guard

Eric Vermilion
Guard

Cecil Weekes
Guard

Patsy Weekes
Guard

John Williams
Guard

Unless otherwise indicated, the following lists are comprehensive for the three-year period from July 1 1991–June 30, 1994

Work/Study

Arthur Banton
[illegible]
Manhattan Community College
New York

Odetta Morrison
[illegible]
York College, Jamaica, New York

Allison Smith
[illegible]
Parsons School of Design, New York

Clara Sorey
[illegible]
University of Pittsburgh,
Johnstown, Pennsylvania and
York College, Jamaica, New York

Setowah Varfley
[illegible]
Manhattan Community College
New York

Lecturers

Vivian Bobka
Carrie Cooperider
Leslie Heiner
Marisa Kayyem
Richard Meyer
Helen Molesworth
Carl Palusci
Lisa Panzera
Margaret Sundell
Leila Whittemore
Amy Winter

Docents

Barbara Bellin
Madeleine Bennett
Tamara Bloomberg
Lynn Boillot
Marcia Brookler
Carrie Cooperider
Annette Elvey
Marianne Flack
Margot Freedman
Lea Freiser
Carol Goldman
Jan Hartley
Janice Lieberman
Harriet Lipton
Cecelia Michael
Barbara Morse
Elise Pustilnik
Marilyn Redfield
Norbert Robbins
Leslie Ava Shaw
Helena Sokoloff
Nancy Uberman
Terri Wolfe-Hirsch

National Council of Jewish Women Artreach Public School Volunteers

Ruth Arnold
Bette Baum
Phyllis Director
Alice Feinberg
Joyce Feinsilber
Alice Fink
Lois Geller
Barbara Goodfriend
Phyllis Gottdeiner
Claire Grauer
Carol Haber
Edith Holmes
Gloria Kaplan
Henny Lesser
Blossom Licht
Winnie Newman
Doris Polsky
Judy Snyder
Wendy Werner

Information & Membership Desk Volunteers

Doris Alperdt
John Amsterdam
Terry Assante
Ernestine Bernstein
Marge Blackwell
Gail Bobowick
Trisha Boyle
Lillian Burg
Bonnie Cantor
Helen Cevern
Carol Chislovsky
Beatrice Christoferson
Eva Cooper
Jody Cutler
Sharon Duffy
Barbara Yetka Eisenberg
Elise Elman
Ann Farber
Judy Farkas
Ruth Fernandes
Ed Fuchs
Maureen Gould
Evy Greenberg
Yvette Grubman
Teresa Helfer
Kara Henry
Sandra Ivers
Marilyn Janow
Leisha John
Maureen Kennedy-Leduc
Alan Lazansky
Jennifer Leonard
Charoltte Leibov
Helene Linenthal
Evelyn Liska
George Mayo
Medea McEvoy
Valerie Narins
Nancy Neimeth
Ellen O'Brien
Judith Pearce
Karen Dale Perry
Sara Ravis
Vivian Reed
Louise Roberts
Theresa Rochford
Daphne Rosendorff
Elaine Rosenthal
Christine Rudansky
Gail Sanders
Bonnie Seligson
Grace Shirey
Polly Sills
Sylvia Skolnik
Karen Smith
Sharon Thompson
Kiko Tomito
Mary Upchurch
Sara van Scoter
Sara Watts
Lorie Weiner
Tina Weintraub
Kate Wimpfheimer
Shirley Wind
Patricia Wolf Wittenstein
Klaomard Yipintsoi
Cynthia Zucker
Rosalie Zurlo

Store Next Door Volunteers

Bobby Fogg
Judith Golden
Evelyn Kalish
Frances Manacher
Anne Lloyd Sternlieb
Rosalyn Weisbin

Communications Volunteers

Chake Najarian
Jane Rau

Interns and Volunteers
(July 1, 1991–June 30, 1992)

Jennifer Abbots
The New School for Social Research
New York

John Angeline
Fordham University, New York

Nicole Avril
Cornell University, Ithaca, New York

Jani Baker
Lewis and Clark College, Portland, Oregon

Arthur Banton
Manhattan Community College, New York

Tslilit Ben-Nevat Servadio
New York University, New York

Wendy Berry
Princetan University, New Jersey

Stephen Brodheim
Fashion Institute of Technology, New York

Krista Campbell
Carnegie-Mellon University, Pittsburgh

Elizabeth Carroll
Fairfield University, Connecticut

Emmanuelle Chammah
Wesleyan University, Middletown,
Connecticut

Julie Choi
Williams College, Williamstown
Massachusetts

Judith Dolkart
Harvard University, Cambridge,
Massachusetts

Warren Drutman
University of Delaware, Newark

Keara Duffy
Fairfield University, Connecticut

Thomas Edmonds
School of The Art Institute of Chicago

Matthew Ehrlich
Williams College, Williamstawn,
Massachusetts

Anthony Febles
Pennsylvania State University, University Park

Amy Freedman
Princeton University, New Jersey

Susan Funkenstein
Columbia University, New York

Julie Garfield
Union College, Schenectady, New York

Ena Guardiola
Harvard University, Cambridge
Massachusetts

Yuko Hasegawa-Kaneko
Tokyo National University of Fine
Arts and Music

Sarah Hermanson
Princeton University, New Jersey

Sunjung Kim
Cranbrook Academy of Art, Bloomfield
Hills, Michigan

Elizabeth Laitman
Skidmore College,
Saratoga Springs, New York

Nancy Linton
California State University, Fullerton

Nancy Litwin
Miami University, Oxfard, Ohio

Elizabeth Marglin
Columbia University, New York

Joshua McKim
College of Wooster, Ohio

Elizabeth Mogel
Carnegie-Mellon University, Pittsburgh

Jill Nolan
University of Virginia, Charlottesville

Christiana Perrella
Centra per L'Arte Contemporanea,
Prato, Italy

Kimberly Pogue
Howard University, Washington, D.C.

Carolyn Reed
The Colorado College, Colarado Springs

Colleen Rice
University of Georgia, Athens

Marice Rose
Fairfield University, Connecticut

Caren Rudman
New York University, New York

Stacey Spinaveria
Syracuse University, New York

Lisa Steinberg
State University of New Yark at Binghamton

Christine Sull
Barnard College, New York

Nikolas Van Egten
Salisbury State University, Marsland

Adrienne Whitaker
Arizona State University, Tempe

Interns and Volunteers
(July 1, 1992–June 30, 1993)

David Allen
State University of New York at Stony Brook

Amy Anderson
Fairfield University, Connecticut

Louise Armstrong
Williams College, Williamstown
Massachusetts

Tslilit Ben-Nevat Servadio
New York University, New York

Alejandra Bird-Lopez
Yale University, New Haven, Connecticut

Diana Bluming
New York University, New York

Anne Breckenridge
New York University, New York

Catherine Buckner
Vassar College, Poughkeepsie, New York

Ronnee Chadowitz
University of Vermont, Burlington

Cynthia Chin
State University of New York at Binghamton

Grace Ciriello
City University of New York
Queens College

Lisa Dent
The New School for Social Research
New York

Heidi Distelhorst-Black
College of Wooster, Ohio

Merrill Falkenberg
Vassar College, Poughkeepsie, New York

Wendy Gardner
University of Wisconsin, Madison

Margaret Gleason
Harvard College, Cambridge
Massachusetts

Roy Grundmann
New York University, New York

Catherine Hart
Vassar College, Poughkeepsie, New York

Stacy Hoshino
New York University, New York

Erin Kenny
Duke University, Durham, North Carolina

Cathleen Kiebert-Gruen
Columbia University, Teachers College
New York

Sunjung Kim
Cranbrook Academy of Art, Bloomfield
Hills, Michigan

Pamela Koehler
School of Visual Arts, New York

Charles Ray *Boy*, 1992

Julie Kosann
University of Michigan, Ann Arbor

Petra Krueger
Parsons School of Design, New York

Mary Lapides
Cornell Extension Department, Ithaca, New York

Claudine Lubye
State University of New York at Binghamton

Kristin Lucas
The Cooper Union for Advancement of Science and Art, New York

AnnaBeth Martin
Yale University, New Haven, Connecticut

Rita Coleen McKenna
Princeton University, New Jersey

Elizabeth Paige Meginley
Connecticut College, New London

Tamar Mendelson
Yale University, New Haven, Connecticut

Marcie Nadler
New York University, New York

Eliot Nolen

Amy Nyce
New York University, New York

Jennifer Polver
Lewis & Clark College, Portland, Oregon

Sarah Powers
Barnard College, New York

Lauren Price
Williams College, Williamstown, Massachusetts

Ellen Ross
Pratt Institute, Brooklyn, New York

Lauren Ross
Cornell University, Ithaca, New York

Susan Ross
School of Visual Arts, New York

Samantha Rosser
Smith College, Northampton, Massachusetts

Leslie Shaw
City University of New York, City College

Katherine Smith
University of Georgia, Athens

Tanya Steffan
Seton Hall University, South Orange, New Jersey

William Stelling

Sarah Walker
New Paltz High School, Fashion and Consumer Studies

Rony Weissman
City University of New York, City College

Alexandra Wertheim
Sorbonne University, Paris

Carmen Wong
Fairfield University, Connecticut

Barbara Zamat
Wesleyan University, Middletown, Connecticut

Rachael Ziady
Swarthmore College, Pennsylvania

Interns and Volunteers
(July 1, 1993–June 30, 1994)

Jennifer Allen
Fairfield University, Connecticut

Melissa Benca
New York University, New York

Tamara Bloomberg

Kelly Buckley
Manhattanville College, Purchase, New York

Jennifer Case
Rutgers University, New Brunswick, New Jersey

Jenny Chung
Colgate University, Hamilton, New York

Karen Comer
Howard University, Washington, DC

Carrie Cooperider
Queens College, City University of New York, Flushing

Margo Crespin
Harvard College, Cambridge, Massachusetts

Christine Dobberpuhl
Fairfield University, Connecticut

Julie Dobrow
Yale University, New Haven, Connecticut

Joanna Dreifus
Harvard College, Cambridge, Massachusetts

David Drogin
Wesleyan University, Middletown, Connecticut

Alberto Forero
Williams College, Williamstown, Massachusetts

Patrick Gallagher
Kalamazoo College, Michigan

Sherrie Gauley
Rutgers University, New Brunswick, New Jersey

Claire Gilman
Carleton College, Northfield, Minnesota

Betsy Heistand
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Nicole Kassell
Columbia College, New York

Rachel Kaufmann
University of Michigan, Ann Arbor

Catherine Keegan
College of the Holy Cross, Worcester, Massachusetts

Lam Khong
The College of Santa Fe, New Mexico

Allison Kooistra
Hope College, Holland, Michigan

Cathleen Lewis
School of Visual Arts, New York

Courtney Macomber
Colgate University, Hamilton, New York

Jeanne Merritt
Rutgers University, New Brunswick, New Jersey

Marcie Nadler
New York University, New York

Jennifer Newman
Skidmore College, Saratoga Springs, New York

Mark Osterman
School of Visual Arts, New York

Shyama Patel
Harvard College, Cambridge, Massachusetts

Mary Kathryn Phipps
Stetson University, Deland, Florida

Kari Pollack
Hartwick College, Oneonta, New York

Jenelle Porter
Barnard College, New York

Katrina Posner
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Belinda Pryer
University of Sydney, Australia

Alexandra Rowley
Kenyon College, Gambier, Ohio

Amy Sadao
The Cooper Union for Advancement of Science and Art, New York

Eva Schorr
Rutgers University, New Brunswick, New Jersey

Katherine Smith
University of Georgia, Athens

Tanya Steffan
Seton Hall University, South Orange, New Jersey

Phyllis Thompson
Yale University, New Haven, Connecticut

Jessica Vandersalm
Georgetown University, Washington, DC

Victoria Von Shantz
Parsons School of Design, New York

Stacey Warner
Colby College, Waterville, Maine

Thea Wedepohl

Jeanne Weinke
Dennison University, Granville, Ohio

Klaomard Yipinsoi
New York University, New York

Maria Yoon
The Cooper Union for Advancement of Science and Art, New York

BACK TRACK

The following lists are comprehensive
for the three-year period from
July 1, 1991–June 30, 1994

Whitney Museum of American Art at Champion

Docents

Gloria Barasch
Patti Bock
Eve Cholmar
Sharon Chrust
Ethel Cipri
Janina Finsthwait
Janet Garelik
Edwen Goldstein
Claire Henriques
Barbara Heuer
Caroline Lamkin
Nan Lvoff
Maureen Meaney
Jill Reiss-Petrover
Florence Rosenberg

Volunteers

Antoinette Albero
Gilda Axiotakis
Helen Barsky
Claire Bouchard
Charliene Bynum
Sandra Cassel
Perry Castellano
Jane Connochie
Betty Crumley
Candy Dennis
Cecile Diamond
Carolynn Dick
Mimi Fitzmaurice
Don Fosselman
Alan Franchina
Renée Ganis
Natalie Gibbs
Kathryn Glover
Eva Harrington
Mindy Hecker
Shirle Jankowich
Norman Kruchkow
Annabelle Levine
Dorothy Loughrey
Susan Malloy
Helaine Miller
Norman Miller
Marsha Morrison
Marian Nachman
Nancy Nichols
Tom O'Hare
Lillian Rabin
Joy Reback
Florence Reichman
Lisa Reynolds
Christina Renehan
Morna Ryan
Myrm Saiko
Rhoda Schuman
Harold Silverman
Myrna Skurnick
Louise Stern
Sig Strauss
Zelda Strauss
Barbara Ucci
Dave Wasserman
Heather Weigel
Sallie Williams
Eleanor Wittlin
Sheila Wolfson

Interns

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Lorna Simpson, 2 Tracks, 1990

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